

# Sets in Order

35¢



HERB  
GREGGERSON  
(See Page 9)

MARCH, 1961

VOL. XIII NO. 3

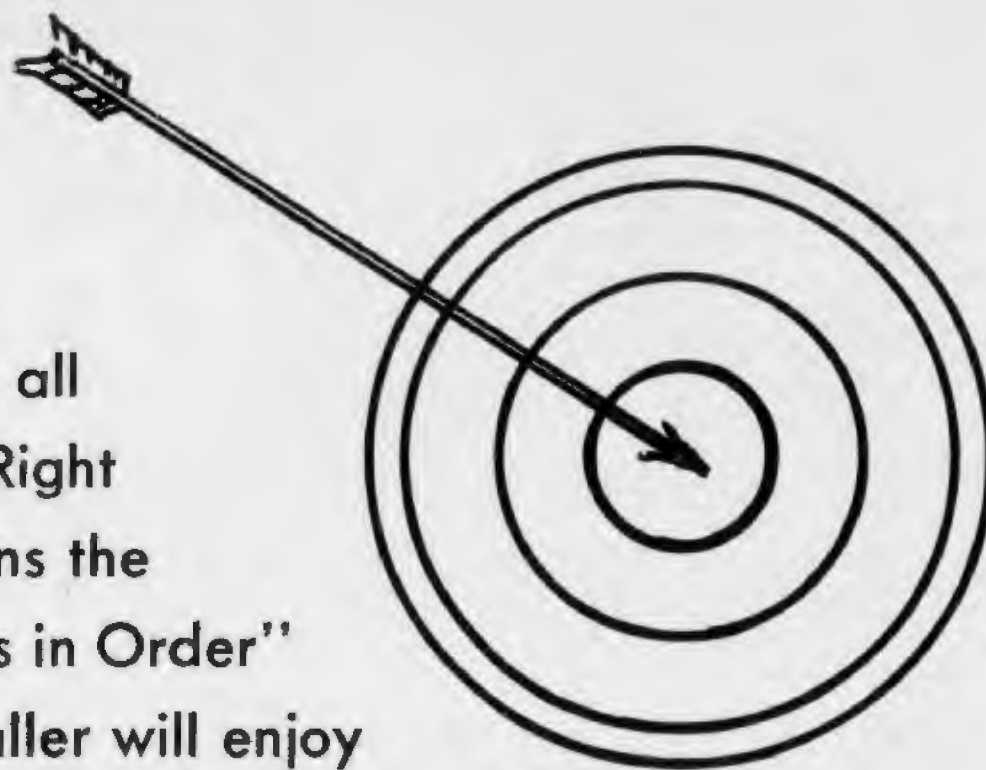
The Official Magazine of SQUARE DANCING



# LEE HELSEL

## SCORES AGAIN

Here is a dance that is fast moving but like all of Lee's dances, it is timed to perfection. Right up-to-date with modern terminology, it retains the comfortable dancing you expect from a "Sets in Order" dance. Every dancer will love it and every caller will enjoy calling it. The tune is a standard and it is recorded in a key that brings the voice range into the reach of most callers.



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Technical data: Tempo 128, Key F, Highest note D, lowest E

Ragtime music with a 2/4 beat

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**S.I.O. X3120 "Button Up Your Overcoat"**

Flip side: Same music divided into practice sections

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***Sets in Order* RECORDS**

**THE SQUARE DANCE PICTURE:** Here comes the bride, Elwina Campbell, and groom, Clyde Towles, members of the Circle "8"s Square Dance Club of Aurora, Colorado, who recently invited their dancing friends to their wedding. Everyone attending was attired in square dance finery, the men wearing white ruffled shirts and black trousers, the women in full skirts and colored blouses. Following the ceremony came the traditional wedding cake and, you guessed it, square dancing.





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# Square Dance Date Book

- Mar. 3-4—Boulder Round-Up  
U. of Colo., Boulder, Colo.
- Mar. 3-4—13th Ann. Festival  
Needles, Calif.
- Mar. 4—2nd Boots & Calico Jamboree  
H.S. Gym, Hayden, Colo.
- Mar. 4—2nd Ann. Benefit Roundup  
Sr. H.S., Flint, Mich.
- Mar. 4-5—And Ann. Hicks & Chicks Festival  
Cottonwood Comm. Hall, Anderson, Calif.
- Mar. 11—Council Bluffs Festival  
Armory, Council Bluffs, Iowa
- Mar. 11—Borrego Springs Festival  
School Audit., Borrego Springs, Calif.
- Mar. 12—Dudes & Dolls "On to Detroit" Carn.  
Sunny Hills, Fullerton, Calif.
- Mar. 17-18—Spring Jamboree for European  
Assn. of Amer. S.D. Clubs, Heidelberg, Ger.
- Mar. 17-19—11th Ann. Yuma Co. Festival  
Yuma, Ariz.
- Mar. 17-19—3rd Ann. W. Va. Fest.  
Cedar Lakes, Ripley, W. Va.
- Mar. 18—Mid-Tex Spring Jamboree  
Austin, Texas
- Mar. 18-19—10th Ann. Free Promenaders' Fest.  
Recr. Hall, Sinclair, Wyo.
- Mar. 23-25—2nd Ann. Spring Festival  
Sheraton-Park Hotel, Washington, D.C.
- Mar. 24-25—Aggie Haylofters 14th Ann. Fest.  
Stu. Un. Colo. St. Univ., Ft. Collins, Colo.
- Mar. 26—Callers' Series Dance  
Civic Audit., Omaha, Nebr.
- Apr. 7-8—Valley of the Sun Annual Festival  
High School, Tempe, Ariz.
- Apr. 9—4th Ann. Allemande Club Square-Rama  
St. Anastasia Church, Newtown Square, Pa.
- Apr. 14-15—Spring Square Dance Festival  
Houston, Texas
- Apr. 14-15—Sudbury Callers' 4th Ann. Festival  
Inco Club, Sudbury, Ont., Can.
- Apr. 14-16—3rd Ann. Buckeye State Conv.  
Sports Arena, Toledo, Ohio
- Apr. 15—4th Ann. Savannah Square-Up  
De Soto Hotel, Savannah, Ga.
- Apr. 21-22—Alabama Jubilee  
Munic. Audit., Birmingham, Ala.

(For more dates, see page 58)

## Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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### GENERAL STAFF

Editor	Bob Osgood
Assistant Editor	Helen Orem
Contributing Editor	Chuck Jones
Subscriptions	Jane McDonald
Business Manager	Jay Orem
Advertising Manager	Marvin Franzen
Magazine Production	Ruth Paul
Deadline Custodian	Becky Osgood
Photographer	Joe Fadler
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P.O. Box 48547, Los Angeles 48, Calif.



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I have been using the star thru figure and find it works very well. The dancers are once again able to do a box the gnat without having a new girl on the next call. Star thru takes care of that but like many other callers, I wish it could be something else.

Our dancers and my humble self feel that SNAP THRU would be the answer, as snap-peroo gives a feeling of "hep cat," not square dance. Hope we can agree on some name for this most wonderful figure.

Charlie Kides  
Trenton, N.J.

**We would like to have seen some term other than Star Thru used for Basic No. 26. However from past experience once a movement has been introduced and becomes part of general usage it is virtually impossible to change the name. This is unfortunate. Perhaps sometime there will be a way to try out experimental figures with some designation other than name so that when a title is agreed upon it appears to be the best for everyone. Editor.**

Dear Editor:

... We were particularly pleased to note the article in a recent issue dealing with the Bruce Johnsons' trip to the Pacific area, which gave our program quite a lift. We are all looking forward to more of the same in coming issues. Hope this will serve as a reminder to stateside dancers that even over here, 7,000 miles from home, there's someone squaring 'em up.

Bill Locke  
N.S. Sangley Point, Philippine Islands

Dear Editor:

... I call for four clubs in this area and I make one program for each week, using the same one for each of the clubs. This works nicely and doesn't require as much preparation time as would different programs. I also reserve a spot on each program for a request (Please turn to page 38)



*this one says,*

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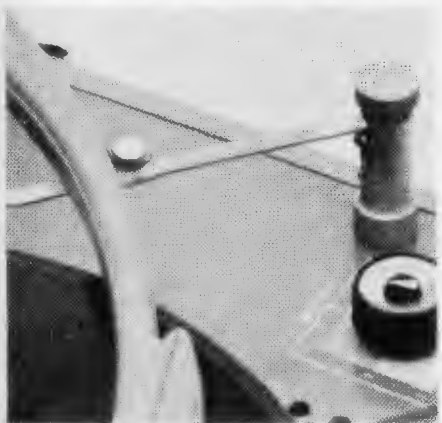
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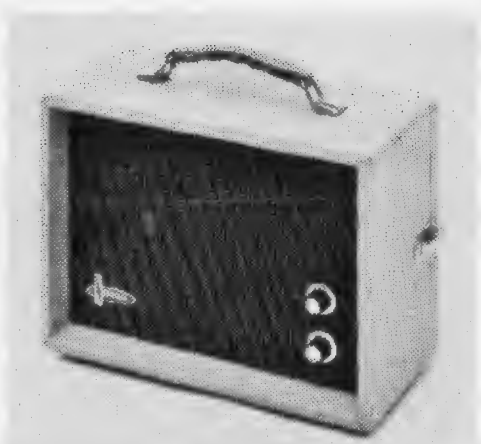
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# AS I SEE IT

bob osgood

March 1961

**T**HE THERMOMETER in Studio A at Capitol Records showed that the temperature was normal in the large room but beads of perspiration rolled from the face of the big Texan standing behind the microphone. Shoes off, shirt collar open, a concerned look upon his face; this was indeed a rare view of Herb Greggerson.

Now it was the end of the twelfth "take" and finally the red warning light went out and the voice came in over the control room speaker, "That was a good one. Let's wrap it up."

This happened more than eight years ago and was the first time in all of the years we had known him that we had ever seen Herb anything but relaxed. As he went over to the side of the studio to replace the high-topped Texas boots he had removed somewhere between the sixth and seventh takes, the smile returned to his face. "Man, that was sure something!" he explained simply. "Herdin' a bunch of long-horns would be child's play after one of these record making sessions."

Herb is and always has been the rugged outdoor type. When he first got acquainted he was best known in El Paso as the *square dancing mailman*. Each day folks would see him carrying his route. Each evening people from all over would come to his museum-like barn to dance.

One of the most colorful of all callers, Herb was a pioneer among traveling exponents of the activity. His Blue Bonnet set of beautifully costumed dancers caught the eye of many who attended the New York World's Fair several years before World War II. To many people coming from every state and from quite a number of foreign lands this was an enlightening experience. Dwelling in the belief that square dancing was a rough and ungentlemanly bit of recreation, they seemed delighted to discover instead a colorful and fascinating activity.

Herb always struck us as being one of those individuals who learned to square dance before

he ever learned to walk. His Texas-style dancing and calling are smooth, easy-going, comfortable.

Round dancing for the Greggersons was always an important part of square dancing. The secret for them was not so much in learning great quantities of new routines as it was in *mastering* the simple grace and flow of a few traditional American couple dances. Nothing in round dancing ever delighted us quite so much as watching Herb and Pauline float thru a Varsouviana or tackle some of the Texas Schottisches. *This was dancing!*

His collection of square dance calls and patter under the title of "Herb's Blue Bonnet Calls" was published just after the War and became the guide book for so many hundreds of young callers and dancers coming into the new square dance program. For years Herb ran an institute camp for leaders and dancers in Ruidoso, New Mexico, and for quite a while he spent a good portion of his time touring across the land conducting classes and institutes.

Many folks have written, asking us whatever happened to Herb. Did he drop out of square dancing? Is he well? Just what is he doing now?

Not being too sure ourselves we took a chance the other day and talked to Herb and Pauline on the telephone. They both sounded wonderful.

Herb calls for "a little ole country square dance club" every second and fourth Saturday and manages to keep square dancing on the program for people at their guest ranch.

"What about traveling?" we asked him.

"Well, I haven't been traveling for some time" was his reply, "but I expect to be traveling again at a later date."

The prospect that some of the newcomers to square dancing may one day have the opportunity to get to know and dance to the Greggersons is indeed encouraging. Whatever gift it is that Herb possesses can and should remain a part of this American activity.

To Herb Greggerson then, our *cover man* for March, we proudly dedicate this issue.



## How's Your S.D.Q.?

ONE OF OUR FAVORITE people, Lt. Col. Joe O'Leary, recently of Paris, is now in full swing teaching classes in Leavenworth, Kansas. Not long ago graduating a capacity class of dancers he surprised them with the following written examination. We thought you might get a kick out of trying it for yourself.

### *Peg Legs College of Square Dance Knowledge* Final Examination

1. A California twirl is: a. A night out in San Francisco ( ); b. A wine cocktail ( ); c. A movement designed to change direction ( ); d. None of these ( ).

2. A half-chassé is: a. When partners exchange places ( ); b. A new style in automobile design ( ); c. A regiment of the French Army ( ); d. None of these ( ).

3. Box the gnat means: a. Hygiene measures for malaria prevention ( ); b. To reverse direction ( ); c. The lowest weight in prize fighting ( ); d. None of these ( ).

4. A do si do is: a. Uncooked French bread ( ); b. Square dance club dues ( ); c. Passing back to back ( ); d. None of these ( ).

5. A Do paso refers to: a. Last month's pay ( ); b. A left and right arm swing with partner and corner ( ); c. Stale bread ( ); d. Female deer passing the buck ( ).

6. Allemande left means: a. All the men left ( ); b. All Germans are left handed ( ); c. The men move and girls stand still ( ); d. None of these ( ).

7. Right and left through means: a. You're ready to go home ( ); b. You went right instead of left and your partner is through with you ( ); c. Change places with opposite couple ( ); d. None of these ( ).

8. Double pass through means: a. Your pantaloons are showing ( ); b. In one ear and out the other ( ); c. Split personality ( ); d. Pass two couples ( ).

## *Square Dancers on the Move*

WHO ARE THE TRAVELINGEST PEOPLE in square dancing? Have you ever wondered? Recently a compilation was made of those attending the one big yearly hoedown that would seem to give a pretty fair analysis of the travel situation.

According to the tallies taken from the seven most recent national conventions (Riverside,

California and Kansas City, Missouri were not included) California would seem to be in the lead with a total of 12,028 registrations; Iowa is second with 7,624; Oklahoma third with 6,665; followed by Missouri with 5,867; Texas 5,439 and Colorado 4,004.

However, when you subtract the number of dancers from each of these states who attended the convention in their own state, you get a different picture. Here, from all states are these with the most travelers who attend conventions other than their own: Illinois 3,588, Indiana 3,369, Missouri 2,482, Kansas 2,249, Ohio 1,966, Texas 1,875, California 1,827 and Oklahoma 1,599.

Of course the trouble with an analysis of this type is the fact that dancers in some areas need only travel 15 or 20 miles into another state to attend a convention while in other instances folks in one state may travel as many as 600 miles to attend their own state-sponsored function.

A total of 62,908 enthusiasts have taken part in the last seven conventions. Add to this a "guestimated" 8,000 additional who showed up at conventions one and two and you have quite a total. However, though this may seem like a great number, those in the know estimate that all past records will be broken when the convention moves to Detroit this next June.

## *How Others See Us*

RUTH STILLION who has turned out some of the gems in current day singing calls (I'm Never Gonna Tell, Nobody's Baby, Pygmy Love) dropped us a note the other day with a new type of doodle she has come up with while watching some of the local club members in action. Here are a few:



## *Miscellaneous*

WE'RE BEGINNING to receive some responses on last month's (As I See It) bit on standardizing dance descriptions. If you haven't sent in your suggestions yet, fire away. We hope to come out with some recommended form before



long . . . After continual correspondence in answer to would-be singing call composers the following general rules were recently compiled:

Singing calls should:

1. Flow smoothly, allowing one walking step to each beat of music.
2. Be directional so that nearly all dancers will know what is meant.
3. Retain terminology used by the large majority of the dance areas over the country.
4. Use "patter" that incorporates as much of the wording used in the original song as possible and still be directional and in good taste.
5. Avoid using the same hand twice in a row wherever possible. This includes chains or right hand stars following a swing or any other right turning figure.

Occasional tricky spots are acceptable, but the best sellers have all been those that are quite basic in nature as well as exceptionally smooth flowing. Avoid using unproven basics. Use only those that have been tested by time and are in general use in all parts of the country.

### *What's in the Mail*

**J**UST ABOUT our most important daily ritual comes sometime before noon when the day's mail is opened and we look to see from what corners of the square dance continent we may hear this time. To those of us who put Sets In Order together this word from the many corners of square dancing is our finger on the pulse of the activity and we do enjoy it. We like to brag that we answer every letter. We only wish we were able to answer them the same day they arrived. Some letters send us news that gets pigeonholed for 'Round the Outside Ring or Overseas Dateline. Some of the letters bring to us the new squares and rounds which make up the Workshop but we can always count on some that will bring problems — perhaps a simple question pertaining to a club or class situation; others a little more complex asking for help in recruiting new dancers or working out an association program. Over the years the most dependable of letters seem to be those asking how certain square dance figures are worked out. Since we started the Style Series awhile back these questions have dropped considerably. (Recently we had two or three suggestions that we could improve the Style Series by numbering the dancers shown in the pictures. We hope to

be able to accomplish this one of these days.) However, with all of the complicated new and old maneuvers that we have around, would you care to guess the one we have been queried on most frequently? No, it's not the Triple Star Thru, Single Wheel, or any of the newer movements. It's the simple old movement that shows up off and on in many callers' programs, Ladies to the Center and Back to the Bar. There is nothing difficult about the call or the movement but the problem is that almost every area seems to have its own version. Perhaps our Style Series will seem a little oversimplified this month but we've tried to clear up this long existing problem once and for all. You'll find it beginning on page 19.

### *Old Subject Comes Up Again*

**O**NE OF THE BIGGEST PROBLEMS in the changing experimental square dance picture today lies in the crediting of proper authors of the different movements as they are brought out. In several instances we have given credit for an innovation to one source only to find later the same movement was "uncovered" sometime earlier by someone else. Square dancing is a funny thing. The more we work with it, the more possibilities seem to unfold. Ideas in this line are indeed unlimited. Occasionally we would like to see things slow down just enough so that we may get the full enjoyment of each movement.

Latest case in point was with the experimental movement, Dixie Twirl, which we ran in the January 1961 issue and credited to Roy Watkins. Now we understand that the same movement was created and *copyrighted* by Virginia Callaghan under the title Lines Turn Under some time ago. This is not the only instance. The Cross Trail and Trail Thru are one and the same in most areas. Star Thru and Snapperoo are the same movement. Interesting enough is the fact that many of these movements can quite conceivably and innocently creep up and be "discovered" in more than one place. Because so many movements represent only slight variations of others and because the whole great and wonderful square dancing picture offers opportunities that may take years to uncover, we feel that the only way that these experiments may ever be successful is to release them judiciously and then let future use develop or discard them naturally.



# U Q 2

*By Don Armstrong,*

*Port Richey, Florida*

ONE OF MY REPLIES to the question raised at so many round dance workshops: "How to get better participation in round dancing, especially among the square dancers," is: "You cue too."

Providing that there is first a basic list of dances to which many of the dancers present have at least been exposed, cueing can greatly increase participation. It eliminates one of the fundamental reasons most couples give for "not getting up for this one" — they're not quite sure of the routine. Most of the actions in those rounds which are popular with the average square dance group are familiar to all; the grapevine, roll-away, step-brush, etc. are known to all — it's the sequence in which these actions occur that is not fixed in their minds. If they know that the dance will be cued for them — that they'll be reminded of the routine—they'll respond by joining in and confidently and happily doing the dance. Now, let's look into it a bit.

First, the basic list of dances. I believe that any square dance group should have a list of at least six or eight rounds which the majority of the group has been taught at one time or another. I also feel it is of value to have this list prominently displayed on a poster, bulletin board or blackboard, so that all present can feel secure that at least some of the rounds will be known to them. I very strongly feel that these listed rounds should be used every time the group meets, and that new dances be added to this list only by majority decision of the dancers and with the realization that one of those presently on the list must be sacrificed in order to add another.

This does not mean that these are the only rounds to be done, but it does mean that the

average dancer can have confidence that if he takes the trouble to learn those on the list he'll be able to continue doing them for quite a while.

Now, the cueing itself.

First, who cues? Conducting any program is the sole responsibility of the caller. He should either be able to cue the listed dances, or, under his direction, have someone else from the group cue them.

Second, how long is the cueing continued? Until the necessity for cueing is eliminated by the certain knowledge that the overwhelming majority is absolutely certain of the routine. I suggest the following procedure when playing a round:

- a. Announce the name of the dance, place the needle on the last third of the record and while it is playing, invite the dancers onto the floor, announcing the name of the dance again, and stating that the dance will be cued.
- b. As the dance itself is started, cue all of the dance actions (ahead of time of course) once thru the routine. The second time thru the routine reduce the cueing to only "key" words such as the change from Part A to Part B, or a change in position or direction. For the remainder of the record, cue only what is absolutely necessary, and not at all if possible.
- c. On dances on the basic list perhaps only the initial cueing is needed, and after quite a few nights of dancing, no cueing will be needed on some of these. However, cueing the first time thru the routine many times permits visitors not familiar with that particular dance to join in, or newcomers in the group to do the same.



d. On dances NOT on the basic list, my procedure is to follow (a.) and then cue the routine thru once (NOT the entire record, just once thru the dance). I then lift the needle and start the whole thing over, following (b.).

Third, the process of cueing. Any person now calling contras or quadrilles can easily cue a round. The procedure is exactly the same. To cue an action is to remind or direct the dancers what to do next, giving this command at the last possible instant before that portion of the music is reached. Generally speaking on most square dance rounds, the cue can be given one measure ahead in either two-steps or waltzes.

### Lead the Dancers

Cueing does NOT mean saying, "Run, 2, 3, brush" while the dancers are doing this — this is almost a useless waste of energy. Cueing means saying it JUST BEFORE the dancers

are to do the action. They are dancing to the music, the cueing tells them ahead of time what is coming next. As you dance a round you actually "think ahead" — you know what you're going to do next.

Put these thoughts into words and you can effectively remind others — you are cueing. A little practice can help a lot. It is easy; all you have to do is *TRY*.

Fourth, avoid over-cueing. Anything can be overdone. Don't provide a "crutch" on which the dancers always rely. Instead offer them a helping hand which will assist *them* to remember the routine themselves. Any dance that must *always* be cued thruout should never have been used in the first place. Strive to build their confidence in themselves — to make it possible for them to get more pleasure from their dancing.

I know cueing helps — it works for me. Why don't U Q 2?

## THE CLUB THAT DARES TO BE DIFFERENT



*By Lillian Locke — San Pedro, Calif.*

**U**GA SHONTON TRAILER CLUB is a very unique group in that each couple must own a vacation trailer to be eligible for membership and they must also be square dancers.

The name, Uga Shonton, comes from the Iroquois Indians and means The Traveler. An Indian theme is used thruout the club. Indian costumes are worn at meetings and squaw dresses and matching shirts for square dancing.

Each member has a section of a totem pole which is placed together as members arrive at the rendezvous for their periodic outings. These are held once each month at different scenic locations in Southern California. The Saturday nights are spent in attending a square dance nearby their camp so of course the locations are chosen with this in mind.

Membership of the club is limited to 25 couples. Current officers are: Chief, Harvey DeMary; Secretary, Myrtle Schnoover; Treasurer, Stella Baker; Medicine Man, Fred McMullen; Sheriff, Lloyd Schnoover, who seems to find a few braves doing squaw work so that he can levy fines; Wagon Master, Harry Baker and Scout, Bill McCracken.

(Left above) Medicine Man Fred McMullin ready to go into a rain dance beside his trailer.

(Right) Wagon Master Harry Baker and Acting Chief John Boyce put the final section of the Uga Shonton totem pole into place.





# OVERSEAS DATELINE



*Nouasseur, Morocco . . .* Sherifian Squares is losing another caller "by rotation" when Gene Linsay goes back to Texas. Linsay took over from Lee McNutt when *he* transferred back to the states and will in turn be followed by Henry Andrews.

Cotton Pickers Club recently attended a square dance jamboree at Sidi Slimane Air Base. Their arrival was quite an accomplishment as the first bus they boarded at El Sirocco Service Club was found to have oil poured into the radiator by mistake. After changing busses they were on their way but that bus stopped and they had to be towed to the motor pool. The third bus got them as far as Rabat with only two stops for minor adjustments in the motor. At Rabat they added water to the boiling radiator and finally arrived at Sidi Slimane, 34 dancers and eight children strong. The occasion was a graduation party for the Sidi Promenaders. M.C. was Henry Andrews, the club's "Cotton-Pickin'" caller.

—Mrs. Connie Warren

*Paris, France . . .* The Paris Squares' Winter Jamboree was held at the Hotel Continental in Paris on November 11-12, with Bill Brockett of the Ramstein Boots & Ruffles. There were some 250 dancers present, including visitors stationed in England, Luxembourg and Holland. Some of the dancers did a typical Parisian "tour" by finishing up the evening with onion soup at Paris' famous big open market, Les Halles.

—G. B. Underdown

*Hampshire, England . . .* Beaulieu Abbey, the county seat of Lord and Lady Montagu, was again the scene of the British Festival this year when recently 250 dancers got together in the 300-year-old Domus Room of the Abbey, jarring the dust of the ancient monks a little with a "spirited" hoedown. Again many Americans stationed in England and Germany managed to attend the dance. Lord and Lady Montagu opened the Saturday evening dance.

—Zona Naish

*Bremerhaven, Germany . . .* Twenty-plus couples have just completed a 3-months' beginner class and have joined the Nordsee Hoedowners. This club is loaded with enthusiastic dancers and has been affiliated with the European Association of American Square Dance Clubs for nearly three years.

—Bob Hall

*Luzon, P.I. . . .* Kalaayan Jr.-Sr. High School at Subic Bay Naval Station, Luzon, Republic of the Philippines was the site of the first joint meeting of all five square dance groups in the Philippines. On December 3 about 80 people assembled, including members of the Jeans 'n' Janes of Clark AFB; the Bamboo Twirlers of Sangley Point Naval Station; groups from the San Miguel Naval Facility and the U.S. Embassy in Manila and the host Bataan Twirlers of Subic Bay and Cubi Point. A varied program of squares and rounds was presented by callers Mrs. Madge Gordon, Chuck Merritt and Walt Jessup. "Guest callers" on tape and record added a stateside touch. An impromptu meeting was conducted by President Jerry Myers of the host club to discuss future meetings.

—Bill Locke



Introducing Lt. Col. Ralph L. Gero, new president of EAASDC, and his wife Evy. Ralph is assigned to the 8th Infantry Division in Germany and is a member of Calico Squares, Bad Kreuznach. He took office on January 1 and with him on the board are Bob McGhee, Ed Markey and Ted Anthony.

—Photo by Akers



# THE DANCER'S *Sets in Order* WALKTHRU

## MARCH PARTY IDEAS

IT'S "WEARIN' OF THE GREEN" time and the gals have a chance to crack out their greenest frills, the men their green shirts and ties. You don't have a green dress? Make a green ribbon bow and pin it to your white or contrasting color square dance pretty for your St. Patrick's party. You can wear a green bow in your hair, too, and maybe some bright green earrings.

If your caller will look in his "little black book" he will find, in addition to such old standbys as "Irish Washerwoman," "McNamara's Band" and "Casey," some dillies like "Back to Donegal," "Irish See Saw," "Mulligan Stew" and "Paddy on the Turnpike" with which he can flavor his party program, brogue and all.

Novelty shops carry many St. Patrick party favors and decorations but in large quantities these can run into expense. Try using white shelf paper on your refreshment tables and running a 3" wide streamer of Kelly-green crepe paper down the middle. At intervals place some "Irish" hats with their buckles, which you might fashion out of lightweight green cardboard or even construction paper. Make your hat sturdy enough to contain a few branches of evergreen and crepe paper carnations, which can also come from clever "do-it-yourself" fingers. "Dime" stores seem to have increasing supplies of artificial flowers, including white carnations, and if the budget will stretch, these could be used with your greens in the cardboard hats.

As each dancer arrives at the St. Pat party, present him and her with shamrocks bearing the name of an Irish clan to which they will belong for the evening. When refreshments are announced, have the clans eat together.

Make a "Gremlin" of your caller in this underhanded fashion. Have one or more squares

dancing directly in front of him do an entirely different square than that which he is calling! (Somewhat Frantic Note: He is a Gremlin only for your Irish evening; there are no dollars to send to anybody, anywhere!).

Acknowledgment is made for source material on the above to Elsie Steffee, the Bar None Squares and the Tuesday Squares.

## GETTING OUT THE NEWS

In order to acquaint their many winter square dance visitors with the lay of the land in their city, the Tucson (Ariz.) Community Square Dance Council contracted for a newspaper advertisement to appear in their two local papers all during the winter season. It is a simple 1-column boxed area marked "Square Dance Information." Beneath this are two telephone numbers the visitors may call. The advertisement, which appears on the papers' entertainment pages, ties in with a listing in the telephone directory and a similar advertisement running in the Tucson Visitor, a guide book. The information center is run by Jim and Marie Osborn and their two daughters, Jane and Ruth. Acknowledgment is made to Clem Marcoe of Tucson, for the above information.

### "VISITATION"

So often one sees or hears the word "visitation" used in connection with the visit of one square dance club to another. It has, in some areas, assumed almost an official hue. Mr. Webster says a visitation is "a visiting of affliction or punishment, or rarely, blessing, esp. as a divine dispensation; hence, a severe trial or affliction."

Since we wouldn't want our visits to other clubs to have the aspect of affliction—nor theirs to ours, for that matter—couldn't we think up a better word for this pleasant offshoot of square dancing? Plain old "visit" might fill the bill. Anybody got any ideas along this line?





## The "MOSSBACKS"

One Club's Solution to the "Drop-Off" Problem

By Ernie and Kari Nelson — Port Orford, Ore.

**A**S YOU KNOW, square dancing suffers from the same ills that beset all organized social activities — the problem of reconciling the needs of the "Eager Beavers" with those of the "Not-So-Eagers" and the "Aw-To-Heck-With-Its." In other words — how does one keep the dancers interested who would otherwise, sooner or later, drop completely out of the square dance picture?

This is a particularly thorny problem in thinly populated areas but it also seems in varying degrees to be a national problem as well. The Eager Beavers want faster and more challenging dancing. The Not So Eagers, loyal to the core, go along with the idea, although a bit reluctantly and the Aw To Heck With Its start cutting down on their square dancing activities until finally, after an evening or two of frustration and embarrassment, when caught flat-footed by some new and terrifying maneuvers, they retire to their slippers and TV sets. Another couple of square dancing friends is "on the shelf," cut down in their prime, and cut off from the fun of square dancing.

Many and various have been the devices dreamed up to correct the situation, with little or no success because, as we see it, all of the solutions offered involve this principle: Bring the square dance level UP to that demanded by the Eager Beavers and a fig for the likes and dislikes of the rest of the square dancers.

So — we hereby offer our solution. From the response so far to this idea we feel that we may have stumbled upon the answer.

Why not hold square dances occasionally that were planned for those who were "too far behind," we thought. These dances could be aimed at THEIR level, not the level of the

usual club dances. Calling would be limited to those figures and basics that everyone can dance and enjoy.

We decided to give it a try, not as a club activity but on our own. We would invite the dancers, hire a hall, arrange program and calls, and see what would happen. We wanted a group open to everyone, even the Eager Beavers, and we proposed to call the group "The Mossbacks." We made an early Sunday afternoon date and set the "donation fee" at \$1.00 per couple, plus something in the way of food for the potluck supper to follow the dancing. We planned the program by using calls at least five years old; in fact, we used Sets in Order's book, "Five Years of Square Dancing" as our guide to the basics and figures permissible in the calls.

Our first Mossback dance came along, and in a thinly populated area where five squares on the floor makes a big crowd, we had ten squares of dancers. All of them, old dancers and new, had a wonderful time dancing the older figures that they all knew.

This idea may work in other areas as well as it worked out here. We mailed out a letter to the "retired" dancers we knew and also one of the follow-up cards we mail out before each monthly dance. The letter stressed the fact that dancers wouldn't have to "go back to school" to have fun at the dance; that it would not be a club but an open dance; that the dances would be squares, rounds and mixers at least five years old. The pot-luck was mentioned, too, and this added to the social aspects of the occasion. It was a big day for us and a wonderful "shot in the arm" to see those Mossbacks having fun once again on the dance floor.

Although you may know him best as an artist, particularly when it comes to Sets in Order's monthly back-page cartoon, Frank Grundeen is very much a square dance enthusiast. Frank and Ethel have been members of the Beverly Hillbillies since it was formed a good number of years ago. As board members and often as entertainment chairmen, the Grundeens have assembled quite a collection of helpful hints to dancers. Here, on the right you see their first joint list of "Tips." In future issues we plan to go into different phases of the activity. Editor.



# TIPS FOR DANCERS

by FRANK and ETHEL GRUNDEEN

USE CARE IN SELECTING "VICTIMS" FOR YOUR STUNTS OR GAMES. SOME PEOPLE ARE EASILY EMBARRASSED AND SHOULD NOT BE FORCED TO PARTICIPATE. TO BE SAFE, SELECT A CLUB MEMBER RATHER THAN A GUEST.



TIME ALLOTTED TO GAMES, STUNTS, EXHIBITIONS, ETC., SHOULD BE CAREFULLY BUDGETED. REMEMBER THOSE ATTENDING CAME PRIMARILY TO DANCE. LENGTHY DIVERSIONS CAN BE BORING.



PARTY FUN SHOULD NOT GET OUT OF HAND. IF IT IS USED AT ALL, IT SHOULD ONLY BE A SUPPLEMENTARY PART OF THE EVENING'S PROGRAM. TOO MUCH HORSEPLAY CAN SPOIL THE ENTHUSIASM FOR DANCING.



# The WALKTHRU

## SUBJECT: CLUB NAMES

You readers seem to get such a kick out of occasional lists of club names in use in various parts of the country that we'll bring you more of these from time to time. Some of the member-clubs of the South Coast Association of Long Beach, Calif., wear the following names: Break-A-Ways, Dots and Dons, Fiddlehoppers, Guns and Garters, Odds and Ends, Square Links, Wheel-A-Rounders, Wow Squares and Sues and Ques.

## PATRIOTISM CLUB THEME

In these troubled times, when our country needs the most support each of us can give, it

is refreshing to report on the All States Squares of Los Angeles, California, who have adopted a patriotic theme for their club. The girls have most effective club dresses fashioned in basic white, trimmed in red and blue; the men wear white vests trimmed in red and blue. The red, white and blue outfits were designed by one of the club members. Further, on the "all states" idea, their name tags show a map of California with their club name; suspended from this is a smaller map of the United States, showing which was the dancer's state of origin. This has all led to a lot of fun within their own ranks as former Iowans or Vermontians get together and it is especially fun when they wear their outfits and badges to some large square dance affair. Conversation pops immediately.

# AFTER PARTY TIME

SO OFTEN after-party ideas or special stunts work best with large square dance gatherings, but here's a novel idea that is ideally suited to a small square dance club. A bit of "pre-thinking" and a supply of pencils and paper is all you need.

At some point in the evening while your dancers are still in squares, stop everything, but have them remain on the floor in their positions. Starting with the gents in couples number one, have all these men come forward to the caller and at the same time give these oral instructions so that all can hear: "Each number one gent will receive a pencil and paper and will be told the name of a familiar song, movie, slogan, book, etc. Then without saying a word they will return to their square

## FUN FOR THE SMALL CLUB

and *draw* the title. Their seven teammates in the square are to guess out loud what the drawn charade is. First square to call out the correct title gets one point."

As soon as the first subject is guessed, number two ladies in all squares will go forward for instructions; then number three gents, etc. This game moves quickly and you may want to use all eight individuals in each square or you may pick just four of them. A prize to the square winning the most points makes the event more exciting.

Remember, each square will be drawing the same title and competing against each other. You don't have to be professional artists to enjoy this game as it attested by some of the samples we've experimented with below:

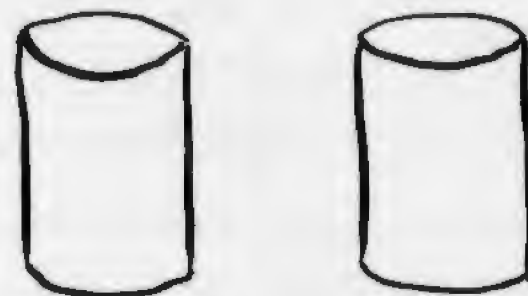
Birds of a Feather Flock Together. (Proverb)



Everything that Goes Up Must Come Down. (Proverb)



Can Can. (Show Title)







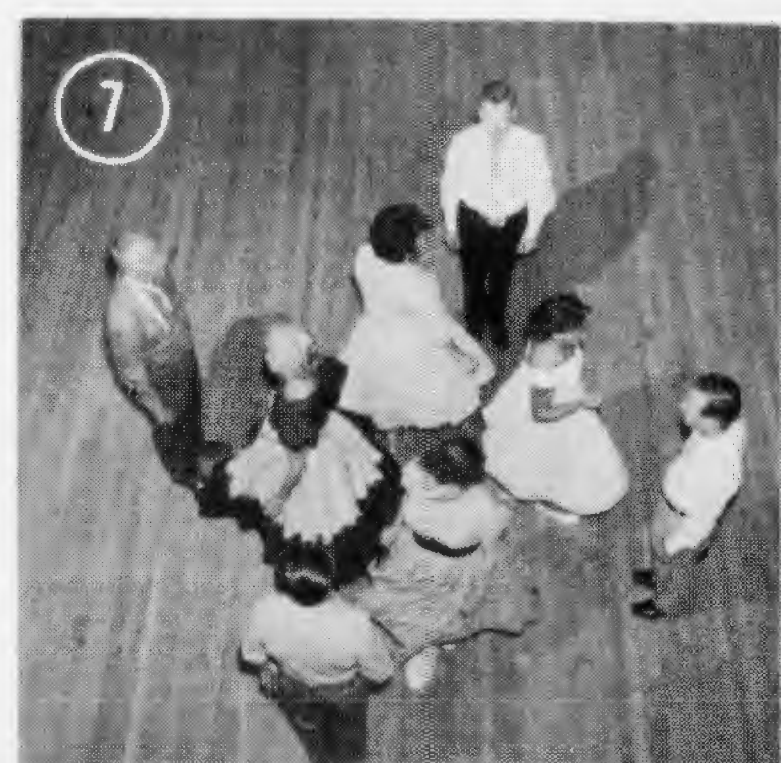
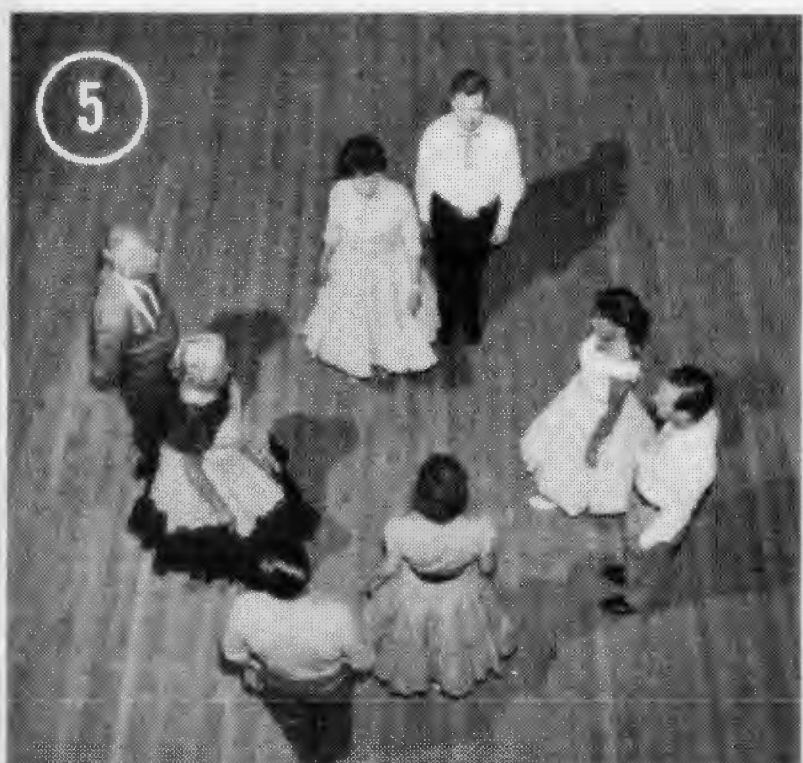
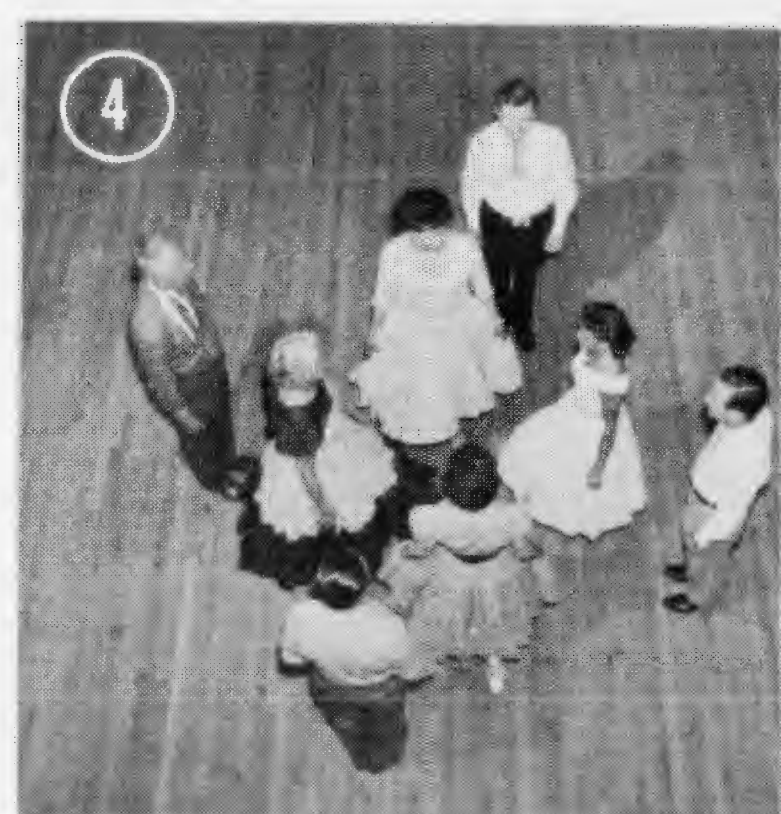
**STYLE  
SERIES:**

## **LADIES CENTER BACK TO THE BAR**

**T**HE TEXAS STAR is a classic illustration of the movement featured here. However, the call Ladies Center, Back to the Bar, precedes so many of the starring figures for the men that it's well to check it out.

Starting from a square (1) the very simplest of all the versions is with the girls starting into the center (2), reaching the center and stopping on count 4 (3), then backing out (4) until in 8 steps they reach home (5). A slight variation of this is to have the girls begin a left face turn and snap the fingers of their right hand on the count of 4 (6), then walking forward head out (7) to end at home on the count of 8.

*(More of this on the next page)*





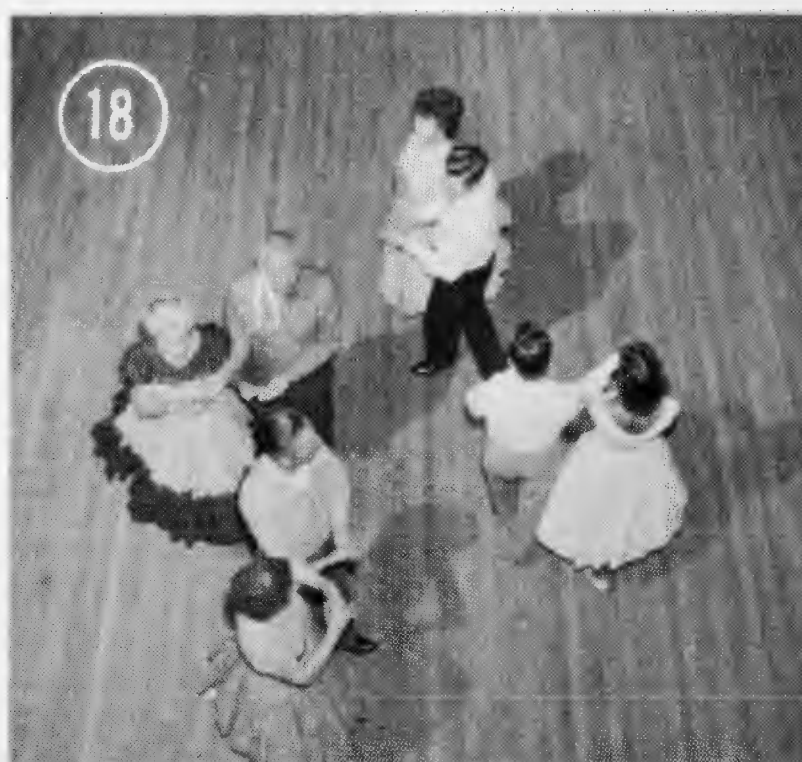


■ The call Ladies Center and Back to the Bar is not always given from a stationary position. For instance, from a swing (8) while it might be possible to release normally into a square and follow one of the simpler methods already



any twirls to direct the ladies to the center (14).

Coming from a promenade there are several choices. Two of the most comfortable are shown here. In the promenade (15) on the call, the couples wheel to face the center (16). At that







shown, it is quite common for the men to retain their left handhold on the ladies' right allowing the girls to right face turn under that arm (9) until they are backed into the center (10). The ladies head out from the center on the count of

5 (11), passing to the right of the men as the men head directly into a right hand star (12).

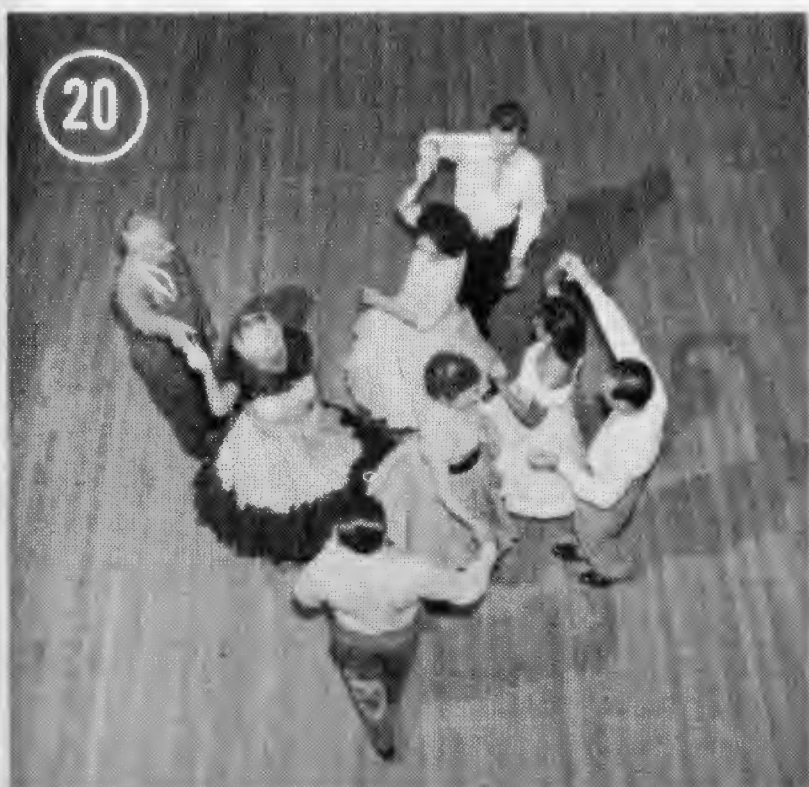
Following a ladies grand chain, do paso, etc., when a courtesy turn precedes the movements (13), the men are in a natural position without



point where they are at the moment, they simply release handholds and allow the girls to move in (17). Girls may either turn or back out.

In some areas this is accomplished from the promenade (18) by having the couples wheel

toward the center and as the men raise joined right hands, the girls right face back under (19), unwinding toward the center (20), then walking out (21) as the men move into their right hand star (22). Minimum twirling aids smoothness.





# LADIES on the SQUARE

## THE COVER-UP STORY



by Natalie King — Eureka, Calif.

**A**RE YOU TIRED of going to the square dances with your fluffy dress all wadded up under your street coat? Then try making a cape to wear with your square dance outfits. Capes are pretty, practical and easy to make.

Cut a pattern first. Measure across your shoulders at the back and mark off on paper. Draw the shoulder line first and then finish by measuring down your arms as far as you wish the cape to come.

Look for your cape material in the *drapery* yardage department. Nubby weaves, twills and textured fabrics are most effective.

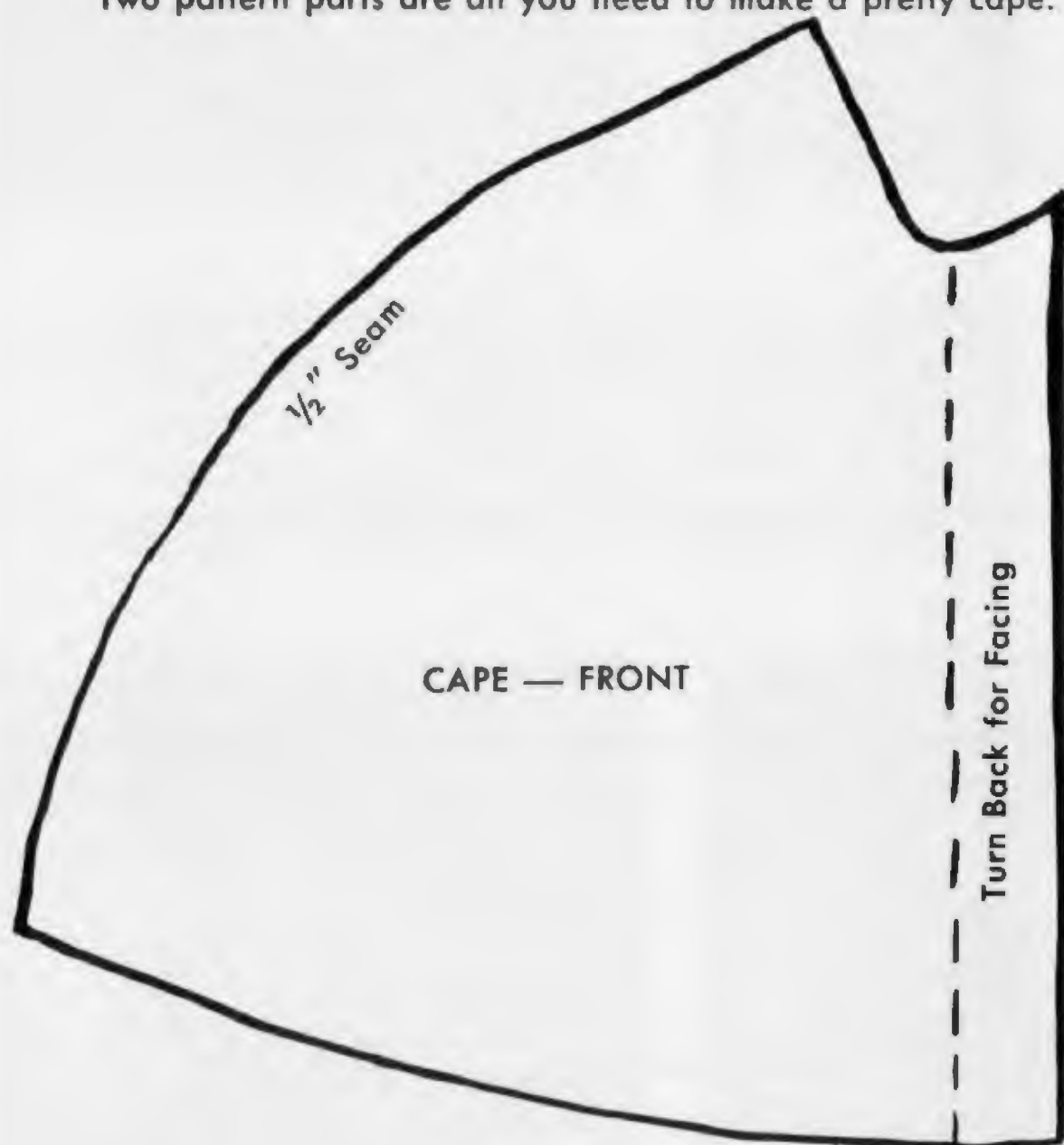
To line the cape, cut lining of contrasting or color-matched fabric from basic pattern. With right sides of cape and lining together, sew around all edges, leaving neck edge open. Turn,

press and hand stitch neck edge. A print lining to match a skirt or dress is fun and a flannel lining gives extra warmth.

If you do line your cape, remember to sew all the trim on before attaching the lining. Choose heavy "curtain fringe," ball fringe, ornamental looping or wide ric racs and metallic tapes. Keep your trims rather heavy for good balance. Try a narrow self-ruffle, either double or narrowly hemmed; or a double row of brass buttons marching down the front; or bands of hand embroidery or appliques.

For closings you may use ready-made frogs, giant hooks and eyes (meant to show); link fastenings such as are used on coats; wide, sash-like ties that make pussy-cat bows or simply, a huge safety pin gilded or painted by you!

Two pattern parts are all you need to make a pretty cape.







## NEW BARN BORNIN' IN MISSOURI

*By Thad Shore — St. Louis, Mo.*

**T**HE LITTLE RED BARN on highway 21A at the edge of Festus, Mo., just about burst its stanchions at its bornin' party on October 30, 1960. Conceived and built for today's square dancing, it is the brainchild of Larry and Margie May.

Some 400 dancers were present for the festivities in the 12-square hall and danced in shifts. Sixteen callers shared the honors, with Bob Saxton as M.C.

The Little Red Barn bears outwardly every nostalgic resemblance to its name. It is painted in bright red with white accents of its real and unreal features, such as the simulated loft and wide barn doors. Cradled in a crook of the road, in the scenic Ozarks, with a brook near by, it is strikingly attractive.

Inside, a nostalgic motif is noted only in the old style oil lanterns suspended by chains from the ceiling, but now brightly bulbed in the modern manner. The flooring is short length finished oak over a plywood sub-floor and 6" joists. The barn also contains a compact kitchen-service bar, a step-high callers' platform and rest rooms.

Walls and ceiling are covered with wood-fibre board for good acoustics. Square dancer silhouettes decorate the paneled walls. Above the ceiling, about 12' high, the roof support structure eliminates posts in the dancing area. Walls, ceiling and floor are insulated. Electric base-board heating supplies winter warmth.

(Top of page) Dancers stuffed the hall to celebrate the Bornin' Party of the Little Red Barn near Festus, Mo.

(Right) Margie May who with husband Larry, operates the Little Red Barn, cuts the facsimile "bornin'" cake, as Mac McCreary looks on.

The Little Red Barn was only a gleam in Larry May's eye before he attended a panel for square dance hall operators at the Des Moines convention, on June 10th. Back home, by June 15th he had located and bought three acres of land. Larry designed and supervised the building, completed October 28th. Classes began in the barn even before it was completed. A 'phone was installed before the roof was up and the telephone man, catching the enthusiasm, enrolled in the next class.

Larry and Margie have reserved their Little Red Barn for square dancing exclusively, hoping that its character will help to stimulate more community interest in square dancing. A balanced schedule of local and visiting callers is planned.







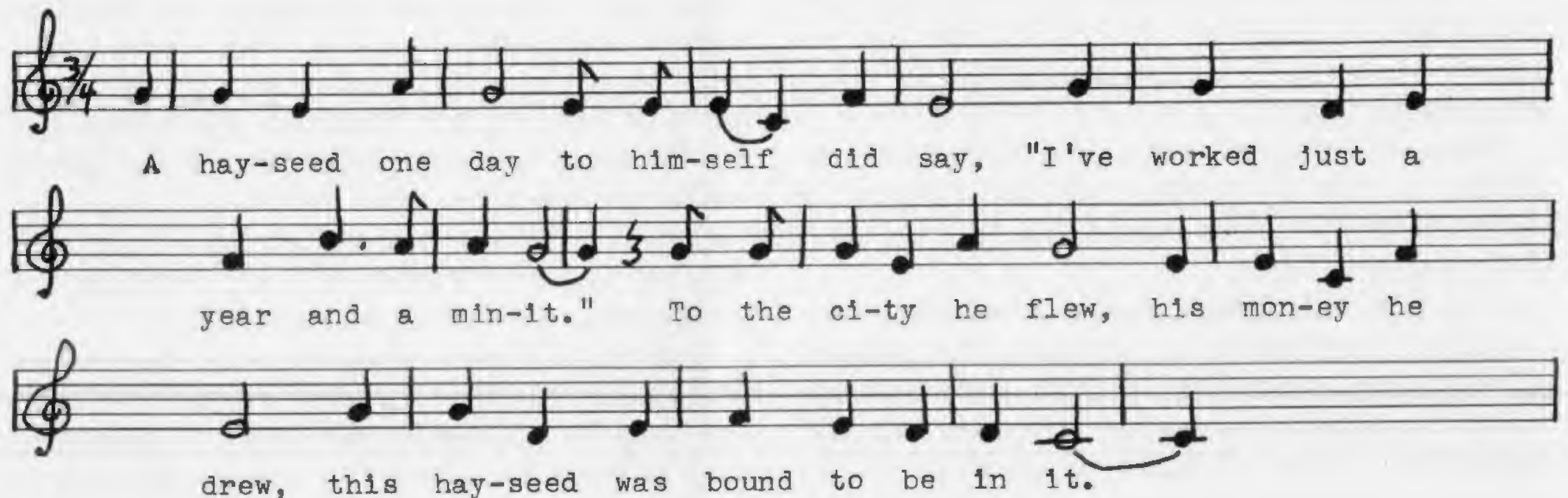
By Terry Golden, Colorado Springs, Colo.

AS FAR BACK AS TIME, I suppose, humorists have rejoiced in relating the misfortunes befalling the guy out of his element. In this country, the two favorite situations are probably the country bumpkin who makes a fool of himself in the Big City, and the City Slicker who comes a-cropper as a greenhorn out in the country. The predicament of the yokel who

blew out the flame of the gas jet was a favorite theme. I'm old enough to remember gas jets for lighting, along with electricity, in our New York apartment.

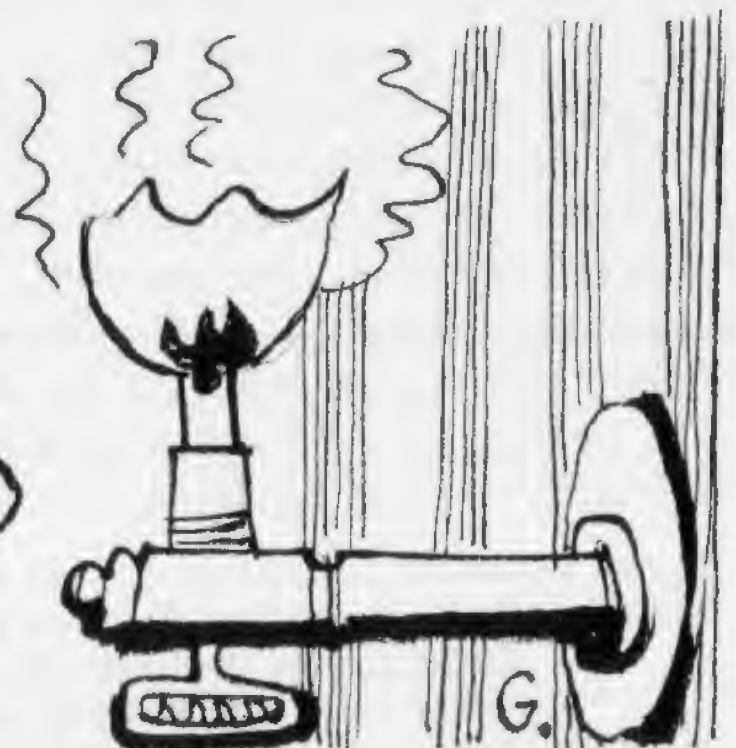
There was an old lady of Smyrna  
Who never had seen a gas burner;  
So she blew out the gas,  
The infernal old ass,  
And died of asphixia, durn 'er!

And here's a minstrel song along the same theme — a song called simply, *Hayseed*, from Carl Sandburg's fine collection in *The American Songbag*, published by Harcourt-Brace.

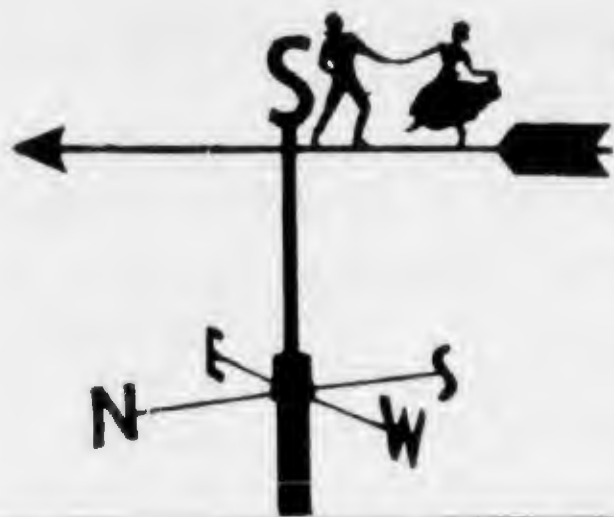


He went to a hotel, he engaged him a room;  
It cost him five dollars a minit.  
But he didn't care; he had money to spare,  
And this hayseed was bound to be in it.

He went to his room; he blew out the gas;  
He pulled down the bed and got in it.  
Next morning at nine, in a coffin of pine  
This hayseed was strictly dead in it.







# ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## D.C. Area

Since the "Decko" Decks have returned to their old haunts in the D.C. Area, they have formed and re-formed several clubs. One is the 20-square Southernaires; another the Cannonballs; and still another is as yet un-named. Wherever they land in their assignments, the Decks carry the good word for square dancing.

The Square Dance Assn. of Montgomery Co., Inc. presented a Square 'n' Round-Up, featuring Joe and Es Turner on January 7 at the Sligo Jr. High School, Silver Spring. A smattering of new squares and rounds interspersed the old favorites and special events further spiced the proceedings.

## Louisiana

Square Rounders and Foot and Fiddle Clubs of Alexandria will sponsor their Spring Gala on May 19-20. Masters of the mike who will be "on" are Allie Morvent from Texas, Chuck Goodman from New Orleans and Jim McKinley from Jackson, Miss. Details on this calendar item are promised as plans progress.

—Elsie Von Rhee

From 1951 to 1958 the LaFourche Parish School Board sponsored a LaFourche Parish Square Dance Festival for the several high schools, rotating the festival so that each school was host. In 1958, this event was discontinued for lack of funds and the Larose-Cut Off High School Physical Education Dept. took over the sponsorship.

Ninth thru twelfth grade students participate and on the last day of the term the festival is held, with Joe Lewis bringing his brilliant mike technique from Dallas to make the young people happy. On a rainy day, the attendance at the last such festival was 250.

—Roland M. Chiasson

Another successful children's group is at Nord Recreation Center in New Orleans and the instructor-caller is Henry Passanante. This group had a special holiday party with 30 squares present. Chuck Goodman and his band

are on the program to call for these children in the near future.

—Henry Passanante

Greater New Orleans Round Dance Assn. was organized by Fay and Nettie Maitre and includes the round dance teachers of the area in its membership. One of their aims is that every round dance group learn one dance alike each month so that the groups can mingle more freely.

## North Carolina

One of the newest clubs in the state is the Happy Hoppers in Winston-Salem, with Johnny McBride as caller. They dance Tuesdays at the local Y.W.C.A. and they welcome guests.

The National Guard Armory in Goldsboro was the scene of a colorful "do" on January 6 when the Star Promenaders hosted nearly a hundred square dancers. Clubs from Raleigh, Fayetteville and the local area were represented. Dorsey Adams, Keith Johnson, Ken Beck, "Speedy" Jett (love that!), Joe Sparrow, Stan Morrison, Happy Walker and lady-caller, Velma Quimby, delivered calls to keep everyone sashaying. The dancing was followed by a bounteous buffet, with Mildred Morrison heading the buffet committee.

—Dixie Welch

## Kentucky

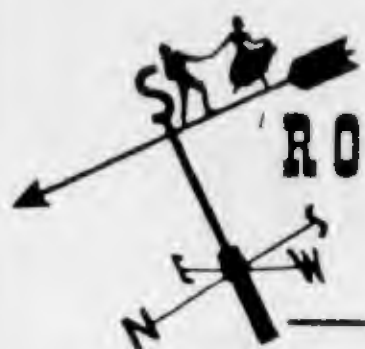
The Kentuckiana Square Dance Assn.'s Spring Festival committees are planning festive doings for the month of April. Three years ago this was a novice association with just eight member-clubs; now there are 27 clubs covering about 1000 persons. The Festival this year will be expanded to three days, April 21-23 and besides the Bob Dawson, Ed Gilmore and Carl Geels dances there will be round dance workshops, a local callers' dance, exhibitions and after parties. A special invitation is issued to dancers who might be visiting the area to attend.

—C. R. White

## South Carolina

Mac and Helen McGuire, late of the military force in Germany, have now "settled in" at Greenville. They have jumped right into the





## ROUND THE OUTSIDE RING

square dancing in their new habitat, of course, joining the Jolly Mixers Club, with Al and Flo Brothers as callers. The Brothers' also call for the Keno Twirlers in Piedmont. Bud Plemmons is caller for the Skyland Twirlers in that town.

### California

Current officers of the Shasta Cascade Square Dancers' and Callers' Assn., which operates in northern Northern California, are: Buck Duval, Ivan Rollins, Amy Stanton, Ruth Jones, Gene Fisher and Ed Slote. The association will hold a "5th Saturday" dance and callers' clinic on April 29 in Redding at the new Elks' Hall. Lee Helsel will officiate.

—Ed Slote

Western Association in the Los Angeles area held its Graduate Jamboree for New Dancers at Sunny Hills Barn, Fullerton, on January 11. Dancers of beginner level, with 12 to 15 weeks' experience, were welcomed. "Advanced" dancers were requested to wear name badges *sans* club affiliations.

Danceward Ho is the project of Dick Wilson's Dudes & Dolls of the San Fernando Valley, to enable them to travel to Detroit for the National Convention in June. The young folks, who are from 14 to 17 years of age and do a beautiful job of dancing, are available to dance before clubs or other groups which would like to help sponsor them financially. They need \$6000.00 to make the trip and \$200.00 buys a full sponsorship; \$100.00 a half-sponsorship.

Bob Ruff started an Advanced Workshop for Experienced Dancers at Dexter School, Whittier, on February 20. This is an experimental session to give the new figures and breaks a try.

The Pathfinders of Sacramento started a new year with new officers. Incomers are the Skip Sutcliffes, John Pfaffs, Paul Overmires, Jim Waltons and Arnold Wirtz is club caller.

—Skip Sutcliffe

Northern California Square Dancers' Assn. 10th Anniversary Dance on January 8 featured a rip-snortin' caller-roster. Just look — Lee Helsel, Jim Mork, Bob Page, Johnny Barbour, John Strong, Bill Castner, Jack Logan and Bill Theede all on one program. Jim Knudson was M.C. and acts as chairman of the dancers' workshop. The association now numbers some

86 clubs and is zooming along in fine style with Max Harn as current president.

—George Norton

Bill Fowler called for a March of Dimes dance at the Veterans' Memorial Building in Santa Rosa.

—Pat Duncanson

Palomar Square Dance Association held its 6th Annual Jamboree on February 12 from 1 to 9 P.M. at the Community Center in Oceanside. Harley Smith conducted the square dance workshop; Bob and Helen Smithwick worked with the rounds. Two exhibition teams were the Melody Twirlers and Jeans and Calico, both from San Diego.

—Frances Muise

### Ontario, Canada

The Ottawa Square Dance Association was formed in 1954 by a group of callers with Angus McMorran as its first president. It is an advisory body to "further, promote and encourage square dancing." There are 18 registered callers and 32 clubs in the association, for a total membership of almost 5000. Clubs are autonomous and self-supporting. Most of them meet once weekly during the "season," from Labor Day to late May or early June. The end of the official season is marked with a Jamboree when callers and club members turn out in their gayest dancing duds. Modern square dancing as opposed to "country style" has taken hold in Ottawa only in the last 5 or 6 years and is now well-established.

—Nick Mahara

### Saskatchewan, Canada

On December 10 the Regina Callers' and Teachers' Association sponsored a very informative workshop in St. Luke's Anglican Hall, on "movement resulting in sequence and out of sequence" and also on equivalents, with the able Earle Park of Yorkton, at the mike. The same evening Earle called a dance which was bisected at intermission by the showing of colored slides taken by Earle on his recent trip to Florida for the Armstrongs' Hacienda Holiday.

—A. Nobert

### Nebraska

The Lincoln Folk and Square Dance Council elected Edith Green, Publicity Historian; Willard Noxon, Leadership; Lou Quinlan, Treasurer and President John Rogers appointed Harry Nelson as March of Dimes Chairman.

"Tex" Brownlee from Odessa, you know where, will be the guest caller at the Lincoln





## ROUND THE OUTSIDE RING

Spring Festival on May 6, sharing honors with Ernie Gross and other Nebraska callers. Oscar and Arlene Fiene will give away to some lucky couple attending the after party a weeks' vacation at their resort in Allen's Park, Colo. There will be a promotion style show at Miller & Paine, March 23. —*Edith Green*

### Texas

In January the Houston Square Dance Council held its annual Beginners' Jamboree. This affair is the aftermath of a mass recruitment beginning in September, at which time 25 classes began the same week!—*Jimmy Holeman*

### Washington

Paws and Taws of Bremerton held their Winter Round-Up at the West Side Improvement Hall on January 29 from 2 to 5 P.M. Walt Williams from Kelso did the calling.

—*Bernice Jackson*

### Oklahoma

A special dance featuring the calling and entertainment of Joe Lewis, was held at Lawton National Guard Armory on February 18. It was sponsored by the Square Toppers Club.

—*Frank Champion*

### Wyoming

The 10th anniversary of the Sinclair Promenaders of Sinclair will be celebrated on March 18-19 with the annual *All Free* Festival. Sixty squares of dancers from thruout the Rocky Mountain Region attended last year and even more are expected this year. M.C.'s will be Jerry and Sox Loudon and Bob Parish.

—*Sox Loudon*

### Ohio

The Ohio Valley Square Dance Assn. meets on second Sundays of the month at 7 P.M. Out-of-town dancers visiting in the area are invited to attend. Betty Korb, association secretary, may be contacted at TR 1-1208, Cincinnati.

Caller of the Jelly Beans of Brookpark is Ralph Pavlik, with Jerry and Gertrude Thompson in charge of the rounds. The club had a Benefit Cake Walk with money going to the rehabilitation program at Cleveland State Hospital. John and Jo Largen are Club Chairmen.

A December activity for Akron was its Round Dance Festival with Mary Jesse in charge. An annual Square and Round Dance Festival may become a reality for Akron this spring. Watch for info.

On February 17 the Whirlaways of Cleveland had Peaty Moser of Dalton in to call. The dance was held at Briardale Community Hall. On March 17 Ronnie Schneider will call at the same spot. —*Tommie Jane and Berle Huffman*

### Idaho

Promenaders of Idaho Falls have a unique idea for conducting a benefit dance. They have a "tin can dance" during the evening. Any square goofing donates. With the help of the caller (and how they can help!) and those chosen ahead of time, they manage to end up making every square goof. This has resulted in a tidy sum for the club's major charity.

—*Marge Wydra*

### Georgia

The Annual Savannah Square-Up will move this year, on April 15, into the well-known Hotel DeSoto. There will be a "warm-up" dance on the preceding night at a place to be announced later. The Gene Baylises of Miami, Fla., will be in charge of round dancing and Bob Page of Hayward, Calif., will be caller for Saturday night's "main event." The other sessions will be handled by an excellent group of area callers under the direction of Bill Steveson, Ed Merrick and Irv Elias. For further info, write Frank Hill, P.O. Box 429, Savannah, Ga.



Boots & Slippers Club of Kimberly, Ida., erected this sign on Highway 30 about 1 mile out of Twin Falls and 7 miles from the hall. Max Moffitt, in the picture, is club caller.

—*Photo by Dudley Studio*



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# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

MARCH, 1961

## SOUND SYSTEM OPERATION

*By Robert Newcomb, President of Newcomb Audio Products Company, manufacturers of the Newcomb Public Address Systems*

**M**OST INEXPERIENCED sound system users at first expect the P.A. System to do everything for them. The experienced user knows that a successful P.A. installation depends not only on how it is designed but how it is used. He knows that acoustic feedback is one of the prime controlling factors in the success or failure of any P.A. System and that as much depends on the user as on the designer if feedback is to be kept under control.

Acoustic feedback is simply a howl resulting from the re-entry of the sound from the loudspeakers into the microphone again and again. Control depends on keeping the sound of the loudspeakers away from the microphones. Up to a point, proper placement of loudspeakers will help but as the microphone sensitivity is increased by increasing the volume control, a point will always be reached where the microphone can again hear the loudspeakers and the annoying howl will begin again.

### Microphone Control

Microphone sensitivity (ability to pick up weak signals) is controlled by the microphone gain or volume control. Actual volume will be controlled by three factors:

(1) The setting of the gain or volume control as mentioned above.

(2) The loudness of the original program material.

(3) The nearness of the microphone to the program source or voice.

In operation then, the permissible maximum setting of the microphone gain or volume control is always limited by the gain setting at which acoustic howl or feedback occurs. The practical maximum sensitivity of the microphone is therefore obtained at a point on the gain control just below the point at which acoustic feedback

occurs. If more volume than this setting will give is needed, it can be obtained only by an increase in the volume of the program source or by moving the microphone closer. Thus, the caller or speaker should talk louder or closer if the operator cannot otherwise provide the necessary volume.

Sometimes microphones are used that give too much bass when the user gets close. In such cases, the user must move back away from the microphone (but only so far as is necessary to get proper response) or if close talking is required by feedback limitations or for other reasons, the user should select a different microphone that does not exhibit this characteristic.

### Relationship of Mike and Speaker

Acoustic feedback occurs less readily if the edge of the loudspeaker faces towards the microphone and is as far away as is practical. Never place a microphone in front of any loudspeaker nor in the rear of open back types. Acoustic feedback can also be reduced by the use of a uni-directional microphone. These have reduced sensitivity from the back side and thus have less tendency to "hear" the loudspeakers. The usual microphone picks up from all sides. Unfortunately, the uni-directional microphone usually tends to bass up when spoken close to so that it cannot always be used. Also, it is usually considered too heavy for hand holding. The best all around microphone for hand holding is usually a standard non-directional microphone having a smooth peak free response. The smoother the response (fewer peaks) the less acoustic feedback there will be. This holds for loudspeakers also. This is why carefully matched systems are necessary for best performance.

When acoustics are poor, the most common fault is excessive reverberation (multiple echoes). When such a hall is encountered, keep loudspeaker volume at the minimum possible that it can still be heard. Excessive volume causes more echoes to occur and thus garbles the result. In most bad halls, the bass will generally

*(Continued on page 36)*



## WHOOPS

By Fred Applegate, La Mesa, Calif.

Four ladies chain across with you  
Two and four a right and left thru  
Finish it off a half sashay  
Heads pass thru and split the floor  
Round just one and line up four  
Forward eight and back once more  
Pass thru and go like cain  
Face to the middle, Dixie chain  
Ends turn back and box the flea  
Same gal left allemande.

## NO NEW BASICS

### SAME SEX CHAIN

By Frank J. Mayerske, Cleveland, Ohio

From a promenade position:  
One and three wheel around  
Pass thru MEN turn back  
Same sex chain  
Right and left  
Turn this Jane  
Face a couple  
Right and left thru  
Turn on around, half square thru  
The ones in the middle right and left thru  
California twirl all eight of you  
Right and left thru the outside two  
Turn on around half square thru  
On to the next and pass thru  
MEN turn back  
Same sex chain  
Right and left  
Turn this Jane  
Face a couple  
Right and left thru  
Turn on around half square thru  
The ones in the middle right and left thru  
California twirl all eight of you  
Pass thru, California twirl  
Square thru three-quarters around  
Look out man  
There's your corner left allemande

Note that the MEN only turn back.

## TRICKY, BUT FUN FOR GOOD DANCERS

### WHERE'S THE MIDDLE?

By Gordon Blaum, Miami, Florida

Heads right and left thru, full around face out  
Promenade half way around the outside ring  
Face the couple on the right, forward eight and back  
Forward and take the opposite and face the middle  
Double pass thru, cross trail thru, take your girl to the next  
Box the gnat, face the middle double pass thru  
Face the middle and box the gnat,  
face the middle and double pass thru  
Cross trail thru, take your sweet, cross trail thru the next so neat  
Allemande left . . . .

## ROUGH WAVES

### LITTLE TEE

By Milton Lease, Palm Springs, Calif.

Couple number one bow and swing  
Go down the center, split the ring  
Go around one, just like that  
To a line of four, then stand pat  
Side couples half sashay  
Box the gnat across the way  
Half square thru, don't look back  
With the girl you face, box the gnat  
Square thru, three hands, no more  
A brand new couple in that line of four  
Line of four rock forward and back  
Just the ends do a full roll back  
Face those two, box the gnat  
Then square thru, three-quarters, Jack  
Go right, left, right, then listen brother  
The two center couples face the middle  
Box the gnat, hold on tight  
Square thru, three-quarters, Mike  
Right, left, right, across the land  
Separate, around one, left allemande.

### SIMPLE STAR THRU

By Bill Peterson, Detroit, Michigan

One and three lead right and circle to a line  
Go forward and back with you  
Star thru, then right and left thru  
Star thru, then left square thru  
All the way around to a left allemande.

### BREAK

By Luther Rhodes, Des Moines, Iowa

This Break appeared in the January issue, but one line was missing. The dance is printed correctly below and the missing line is marked by an asterisk. Editor.

Allemande left, give a right to your dears  
For a wagon wheel, but strip the gears  
Turn her by the left, a do paso  
Your corner by the right and home you go  
Turn your partner left, go all the way around  
Gents star right across the town  
The opposite girl like an allemande thar  
Back along boys in a right hand star  
\*Shoot that star and pass one by  
Double the gnat with Sweetie Pie  
Box it once, then box it again and pull her by  
Turn the right hand lady like a left allemande  
Go the wrong way around, a right and left grand  
It's the wrong way around on the wrong way track  
Meet your partner and double the gnat  
Box it once, box it again and pull her by  
Allemande left.

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor



## TRY IT WOW!

### GHOST PAIR

By Bill Hansen, Santa Barbara, Calif.

With this number the square thru is done with an imaginary or ghost couple.

First old couple promenade half way there  
Let's stand behind the opposites there  
Third couple only go forward and back  
Go square thru that ghost pair  
That's the couple across that isn't there  
Split the sides, round the opposite sex  
Line up six and don't get mixed  
Lonesome couple pass thru, then frontier whirl  
Go left square thru that ghost pair  
That's the couple that isn't all there  
Lookie there for the corner man  
Allemande left with your left hand, etc.

### WHATDOIDO

By Tonto King, Ardmore, Oklahoma

Four ladies chain, don't take all night  
Head ladies chain to the right  
New side ladies chain, you do  
Two and four right and left thru  
One and three promenade, go half way around,  
that's what you do  
Come down the middle right and left thru  
Turn the girl and square thru  
Four hands around in the middle of the stew  
And square thru the outside two  
Three-quarters around, start looking man  
Allemande left.

## SINGING CALL

### KINGSTON TOWN

By Earl Johnston, Rockville, Conn.

Record: Grenn 12033, flip instrumental

#### INTRO

Join all your hands circle left you know  
Do a left allemande, weave the ring you go  
Out and in, when you meet her box the gnat  
The girls star left, the men stand pat  
Girls it's home you go, do a do sa do  
Left allemande and promenade your own  
Well, my heart is down, my head is turning  
around

I left a little girl in Kingston Town

#### FIGURE

Do-si the corner and you run back home  
See saw your own, the men star right, the girls  
sway to and fro  
Turn partner left, it's not too far  
You turn your corner by the right and make a  
wrong way thar  
Well, you shoot that star, left and right box  
the gnat

Do sa do right after that (same girl)  
Promenade, take her home and swing  
The pretty little girl from Kingston Town

Note: when you shoot the wrong way thar you  
will head in reverse grand right and left direc-  
tion.

Sequence: Intro, figure twice, intro, figure twice,  
intro.

## GIMMICK — SAME SEX WORKING TOGETHER

### SCREAMING IN THE HEN HOUSE

By Del Coolman, Flint, Mich.

One and three you bow and swing  
Up to the center and back again  
Up to the center swap and swing  
Face the sides—split that couple—around one  
Down the middle—right and left thru  
Turn the gals and chain 'em too  
Two and four do a half-sashay  
Circle eight that way  
Circle left in a pretty little ring  
All four ladies forward up and back  
Then half square thru  
Box the gnat with the outside two  
From here — eight chain thru  
Outside couples face right back — chain 'em all  
thru  
Chain 'em all over — chain 'em all back  
Keep on going 'til you all get back  
When you're back  
Square thru — girls four — gents three  
Gents left square thru  
Girls divide — face the middle — allemande left

Bow to your partner — corners all  
Side two ladies chain across the hall  
One and three do a half-sashay  
Circle eight that way  
Circle left in a pretty little ring  
All four gents forward up and back  
Then half square thru  
Box the gnat with the outside two  
From here — eight chain thru  
Outside couples face right back — chain 'em all  
thru  
Chain 'em all over — chain 'em all back  
Keep on going 'til you all get back  
When you're back  
Square thru — gents four — girls three  
Girls left square thru  
Gents divide—face the middle—allemande left

### WHIRLWIND REEL

By Dr. Myron Redd, Marceline, Missouri

One and three lead to the right  
Circle up four you're doing fine  
Head gents break form two lines  
Forward eight and back you reel  
Pass thru wheel and deal  
Center four square thru just like that  
Heads divide and box the gnat  
Face the middle circle up four  
Head gents break line up four  
Forward eight and back you reel  
Pass thru wheel and deal  
Center four square thru just like that  
Heads divide and box the gnat  
Face the middle circle up four  
Head gents break form two lines of four  
Go forward and back you're doin' fine  
Bend the line  
Pass thru, bend the line, look out man  
Cross trail thru to a left allemande.



**Round dance authors:** If you haven't seen your version of Lawrence Welk's Calcutta printed, it's because your dance is one of fourteen already submitted. Editor.

## A NEW R/D STEP

### PATRICIA

By Willie and Vonnie Stotler, Northridge, Calif.

**Record:** Windsor #4662

**Position:** Partners facing, M's back twd COH, M's R and W's L hands joined

**Footwork:** Opposite throughout, steps described are for the M

**Intro:** No dance action during the short musical introduction

### Meas

**1-4** Side, "Knee," Step, Step; Side, "Knee," Step, Step; Roll, —, 2, —; Side, Close, Side, —;

Step to L side on LOD on L ft twisting body slightly twd LOD, flex R leg and bring R knee up and slightly over in front of L knee while dipping briefly on L leg, face partner and take two steps, R-L, in place changing hands during second step to join M's L and W's R; repeat, starting on R ft and end facing with M's back twd COH; M's R and W's L hands joined; swinging joined hands twd LOD then releasing, partners roll away from each other down LOD with two slow steps, M rolling L face and stepping L-R (W rolling R face and stepping R-L), to end facing with M's back twd COH and both hands joined; step to L side in LOD on L ft, close R ft to L, step again to L side in LOD on L ft, hold 1 count while releasing M's R from W's L hand.

**5-8** (Reverse) Roll, —, 2, —; Side, Close, Side, —; Back, Close, Back, Close; Dip, —, Recover, —;

Starting R ft and swinging joined hands in RLOD then releasing, partners make a "reverse" roll away from each other down RLOD with two slow steps, M rolling L face and stepping R-L (W rolling L face and stepping L-R), to end FACING with M's back twd COH and both hands joined; step to R side in RLOD on R ft, close L ft to R, step again to R side in RLOD on R ft while taking CLOSED pos and turning about 1/4 L face on R ft to face almost in LOD, hold 1 count; as in a turning "buzz" step, step bwd on L ft turning a little more than 1/4 L face, close R ft to L, again step bwd on L ft turning more than 1/4 L to face wall, close R ft to L; dip bwd twd COH on L ft, hold 1 count, recover by M taking a short step fwd twd wall on R ft and holding 1 count (W takes a longer step bwd twd wall on L and holds 1 count) to end with partners facing, M's back twd COH, M's R and W's L hands joined.

**9-16** REPEAT ACTION OF MEAS 1-8 except to

end in OPEN pos, both facing LOD with M's R and W's L hands joined.

**17-20** Two-Step Fwd; Two-Step Fwd (face); Side, Draw, —, Close; Turn, —, Chug, —;

Start L ft and do two two-steps fwd in LOD ending with partners facing, M's back twd COH, M's R and W's L hands still joined and extended out at shoulder height twd RLOD; step to L side in LOD on L ft, do a slow and accented draw of the R ft to L taking 2 counts, close R ft to L taking weight on both feet; pivoting on the balls of both feet, make a slow and exaggerated 1/4 L turn to face LOD, do a slow chug bwd twd RLOD on both feet.

**21-24** REPEAT ACTION OF MEAS 17-20 except to end the chug by FACING partner, M's back twd COH with M's R and W's L hands joined.

**25-28** Side, Behind, Side, Behind; Roll, —, 2, —; Side, Behind, Side, Behind; Roll, —, 2, —;

Step to L side in LOD on L ft, step on R ft XIB of L, step again to L side in LOD on L ft, again step on R ft XIB of L; swing joined hands in LOD then release as partners roll away from each other down LOD in two slow steps, M rolling L face and stepping L-R (W rolling R face and stepping R-L), to end with partners facing, M's back twd COH with M's R and W's L hands joined; repeat this action starting same ft and moving in LOD but ending in CLOSED pos with M's back twd COH.

**29-32** Turn Two-Step; Turn Two-Step; Twirl, 2, 3, Touch; (Reverse) Twirl, 2, 3, Touch;

Start L ft and do two turning two-steps down LOD making 1 complete R face turn and ending with M's back twd COH, M's L and W's R hands joined; M starts L ft and does a three step grapevine to L side in LOD and touches R toe beside L ft (W starts R ft and makes a complete R face twirl in three steps down LOD under her R and M's L arm), touches L toe beside R ft as partners change hands to M's R and W's L; M starts R ft and does a three step grapevine to R side in RLOD, touches R toe beside L ft, (W starts L ft and makes a complete L face twirl in three steps down RLOD, touches L toe beside R ft), ending with partners FACING, M's back twd COH, M's R and W's L hands joined.

REPEAT ENTIRE ROUTINE ONE MORE TIME

**Ending:** (8 meas)

**1-4** Side, "Knee," Step, Step; Side, "Knee," Step, Step; Roll, —, 2, —; Side, Close, Side, —;

Repeat action of meas 1-4 in routine

**5-8** (Reverse) Roll, —, 2, —; Side, Close, Side, —; Twirl, 2, 3, Touch; (Reverse) Twirl, 2, 3, Chug.

Repeat action of meas 5 and 6 in the



routine; repeat action of meas 31 and 32 in the routine except to end the reverse twirl with partners facing, M's back twd COH, both hands joined, then partners chug bwd away from each other with hands still joined.

## GOOD PRACTICE FOR SQUARE DANCERS

### DAISY WALTZ

By Merl Olds, Los Angeles, California

**Record:** SIO X 3117

**Position:** Open, facing LOD

**Footwork:** Opposite, directions for M

**Intro:** Standard acknowledgment

**Meas** PART I

**1-4** **Step, Swing, —; Roll, —, Two; Step, Swing, —; Roll, —, Two;**

Step slightly away from partner and swing inside foot (M's R) across in front; change sides with a canter rhythm roll in two steps (M, R-L and W, L-R) with man turning R face and moving in back of W (W rolls L face and moves in front of M); step to side on R and swing L across in front; reverse the roll (M, L-R) to original pos.

**5-8** **Waltz Fwd; Waltz Fwd; Step, Swing, —; Step Fwd, Touch, —;**

In open pos do two forward waltzes (starting with M's L) and traveling slightly away on first and together on the second; step forward on L (W, R) and swing free foot forward; step forward on R and touch L.

**9-16** REPEAT ACTION OF MEAS 1-8.

### PART II

**17-20** **Waltz Forward; Change Sides; Waltz Backward; Step Forward, Touch, —;**

In open pos starting with M's L waltz forward along LOD moving slightly away from partner but turning toward each other on last count of meas; without releasing hands change sides with M moving in front of W and W turning under the upraised arms (Frontier whirl), R, L, R to end in open pos facing RLOD; waltz backward (LOD). Note: This waltz should not travel too far and should be used as a recovery measure preparatory to reversing line of travel; step forward on R (RLOD), touch L beside R and hold.

**21-24** **Waltz Forward; Change Sides; Waltz Backward; Step Forward, Touch, —;**

Repeat action of meas 17-20 traveling in RLOD; End OPEN pos facing LOD.

### PART III

**25-28** **Waltz Forward; Waltz Maneuver; Waltz Turn; Waltz To Open;**

Starting with M's L waltz forward along LOD; start second waltz forward but as W shortens her steps the M maneuvers around her to end in CLOSED pos with

M's back to LOD; do a right face turning waltz along LOD; do one more right face turning waltz but open out to OPEN pos on last count.

**29-32** REPEAT ACTION OF MEAS 25-28.

DANCE GOES THRU THREE TIMES

**Ending:** On last time thru, partners turn only  $\frac{3}{4}$  on meas 31 and 32 and instead of opening out, complete the waltz, then twirl, bow and curtsy.

## DANCIN' MUSIC

### THE HUCKLEBUCK

Supervised by Roberta and Bob Van Antwerp, Long Beach, Calif.

**Record:** "The Hucklebuck," MacGregor #8725-B

**Position:** Open for Intro; Semi-Closed for Dance.

**Footwork:** Opposite throughout.

**Intro:** Wait 2 Meas; Slow Spot Turnaway in 4 steps ending in SEMI-CLOSED pos.

**Meas.** PART I

**1-4** **(Slow) Point (L) Fwd, Point Swd; Fwd Two-Step; Point (R) Fwd, Point Swd; Fwd Two-Step;**

In SC pos point M's L toe fwd, then swd; 1 fwd two-step LOD; repeat starting R

**5-8** **(Slow) Walk, 2/Face; Side/Close, Cross; Walk, 2/Face; Side/Close, Cross;**

Starting L ft walk fwd LOD 2 slow steps facing on last ct; Lead hands still joined but releasing rear, hold step swd L in LOD, close R, XIF twd RLOD on L (W does opp footwork but XIF also); ending in OPEN pos facing RLOD; repeat action moving RLOD starting M's R in OPEN pos for walk, then face for the "Side/Close, Cross" figure to end in CLOSED pos;

**9-12** **Turn Two-Step; 2 (Face); (Quick) Twirl/2, 3/Touch; Rev. Twirl/2, 3/Touch; (To SC)**

In CP do full turn in 2 slow two steps ending facing with lead hands joined; M does fast grapevine swd in LOD L/R, L/Touch R as W twirls quickly under his L and her R; W reverses her twirl (L face) as M vines swd in RLOD to regain SEMI-CLOSED pos;

### PART II

**13-16** **(Slow) Walk, 2; (Quick) Fwd Two-Step, Two-Step; (Slow) Walk, 2; Pivot, 2;**

In SC walk fwd LOD 2 slow steps; starting L do 2 quick little two-steps fwd; Walk fwd 2 slow steps facing on last ct; do a couple pivot in 2 steps L, R for full turn progressing LOD and ending in OPEN pos;

**17-20** **(Slow) Walk, 2; (Quick) Fwd Two-Step, Two-Step; (Slow) Walk, 2; Pivot, 2; (To OP)**

Repeat action of meas 13-16 ending in OPEN pos.

**21-24** **(Slow) Walk, 2; (Quick) W Rolls/2, 3; (Slow) Walk, 2; (Quick) Roll Back/2, 3; (To CLOSED pos)**

In OPEN pos walk fwd LOD 2 slow steps; momentarily retaining inside hand hold,



W rolls a full turn L face XIF of M to change sides to OPEN pos on inside while M does 1 two-step in place; Walk fwd 2 steps LOD; W rolls part way back retaining inside hand hold and ending in CLOSED pos as M does a two-step in place still facing LOD;

### PART III

**25-28 (Slow) Point (L) Fwd, Point Bwd; Fwd Two-Step; Point (R) Fwd, Point Bwd; Fwd Two-Step;**

In CLOSED pos M facing LOD point L fwd (W pts R bwd), point L bwd; 1 fwd two-step; Repeat action with opp. ft;

**29-32 (Slow) Walk, 2; Side/Close, Cross; Walk, 2; Side/Close, Cross; (To SEMI CLOSED)**

In CLOSED pos walk fwd LOD 2 slow steps; step swd L/close R to L, XIF on L (W XIB) turning to sidecar pos M facing diag LOD and twd wall; Start R and walk diag fwd 2 slow steps and repeat "Side/Close, Cross" with opp footwork to that of meas 30—"twisting" into SEMI CLOSED on last step;

**33-36 (Slow) Walk, 2/Face; Dip In, Recover; Turn Two-Step; Two-Step;**

In SEMI CLOSED pos walk fwd LOD 2 slow steps facing partner in CLOSED pos on last part-ct; Dip bwd into COH on L, recover fwd on R; do 2 turning two-steps ending in SEMI CLOSED pos.

DANCE GOES THRU THREE TIMES—ENDING WITH QUICK TWIRL TO FACE.

### EXCELLENT MOVEMENT

#### BREAK

By Boots Lewis, Pasadena, Texas

**Four ladies chain that's what you do  
One and three go right and left thru  
Two and four bow and swing  
Promenade the outside ring  
Half way round is all you go  
Into the middle and do sa do  
Make an ocean wave then stand pat  
Heads step forward, box the gnat  
Face the middle, left allemande**

#### WAGON TRAIN

By Fred Bailey, North Las Vegas, Nevada

**Two and four go right and left thru  
Turn your girls two by two  
One and three lead to the right  
Circle up four, but not all night  
The head gents break, form two lines  
Go forward and back, you're doing fine  
Star thru across from you  
Right and left thru, turn 'em too  
Now eight chain thru across the land  
It's a mighty long trip so don't just stand  
If you're counting the hands, don't listen to me  
Just count to eight and then you'll see  
A star thru will do no harm  
Cross trail, use your left arm  
Allemande left . . .**

#### GONEGNATTY BREAK

By Ed Slote, Cottonwood, Calif.

**Allemande left and just like that  
Right to the partner, box the gnat  
Turn around, box the gnat  
Turn around, box the gnat  
Turn around, box the gnat  
Turn around, go right and left grand . . .**

#### JAYHAWK JITTERS

By Bob McDaniel, Topeka, Kansas

**Two and four swing and sway  
One and three a half-sashay  
Heads to the middle and back with you  
Box the gnat with the opposite Sue  
Face the sides a right and left thru  
Dive to the middle, two ladies chain  
Turn 'em boys, we're gone again  
Pass on thru and split the sides  
Both turn right, go around one  
Dixie chain, we'll have a little fun  
Lady go left, men go right  
Go round one, make a line of four  
Forward eight, back with you  
Inside couples pass on thru  
Split the sides go around one  
Make a line of four go up and back  
\*Ends roll in, box the gnat  
Face the sides a right and left thru  
Turn 'em around, dive back in  
Star by the right you're gone again  
Exactly once you turn that star  
Then back by the left, not too far  
When you find your corner, it's a right and left thru  
Then turn on around and dive back thru and  
Square thru three-quarters round to an  
Allemande left with your left hand  
Partner right go right and left grand.**

\*The two persons on the end of the line of four merely make a quarter turn towards the inside of the square facing each other along the inside of the line and box the gnat.

### CONTRA CORNER

#### THE NOVA SCOTIAN

By Maurice Henneger

**1, 3, 5, etc., active and crossed over  
Active gents allemande left the girl below  
— — — —, Forward three and back (1)  
— — — —, Down the set three in line  
— — — —, Right hand up, left hand under (2)  
Come back to place — —, — — Ladies chain  
— — — —, — — Circle four  
— — — —, — — Right and left thru  
— — — —, — — Right and left back  
— — — —, (Active gents allemande left)**

(1) Active man, his lady below, and his partner form lines of three facing down the set, man in center, inactive lady on L, active lady on R. The forward three and back is done facing down the set.

(2) Without releasing hands man crosses right lady over, left lady under, ending all facing up the set.



### BREAK

By Dusty Rhodes, Biloxi, Miss.

Promenade, one and three wheel around  
Right and left thru, turn on around  
Square thru three-quarters around  
Right, left, right, facing out  
Forward out, back to the world  
Arch in the middle, Dixie twirl  
Do a right and left thru  
Then cross trail thru, left allemande, etc.

### SINGING CALL

### MARINA

By Dick Leger, Warren, R.I.

Record: Top 25003, flip instrumental  
FIGURE

Allemande left and do sa do Marina  
Head two couples promenade half way round  
the ring

Sides — right and left thru then turn them  
Four little ladies chain across the ring  
Join those hands and circle with Marina  
Hey! corner swing, corner swing  
Allemande left and do sa do Marina  
Bow to her, check in and weave the ring  
(I want to hear you sing)

Marina, Marina, Marina, do sa do and promenade  
Marina, Marina, Marina, swing and whirl —  
you've got your maid

### MIDDLE BREAK

Join your hands and circle with Marina  
All the way around that ring you're gonna go  
Allemande left and do sa do Marina  
Men star left in the middle you know  
Put your arm around your pretty Marina  
Four ladies backtrack twice around you go  
Second time you meet him do sa do him  
Allemande left your corner, weave the ring  
(I want to hear you sing)

Marina, Marina, Marina, do sa do and promenade  
Marina, Marina, Marina, swing and whirl, —  
you've got your maid.

### MORE DRILLS AND CLASS MATERIAL

**T**HE FOLLOWING DANCES or drills serve as excellent practice on some of the basics and in just following directional calls.

### ARCH AND UNDER (BASIC 16) DRILL

First and third bow and swing  
Now promenade the outside ring  
Go all the way around with the pretty little thing  
Pass your home and duck right under  
Everybody move and go like thunder  
You dip and arch around that set  
All the way around with your pretty little pet

Heads move counter-clockwise and start by ducking under as the sides move clockwise and arch. Alternate ducks and arches going by four couples until reaching the starting position. Heads are in position to continue on to couple on their right for a circle into route lines, a right and left thru, etc.

### SQUARE THRU (BASIC 17) DRILL

(Square Thru Kindergarten — Willard Orlich)

First and third go forward and back  
Forward again and pass thru

Author here calls for a quarter square thru which some areas do not recognize.

Separate go round just one  
Come into the middle and half square thru  
Then separate and go round one  
Come into the middle and square thru three-quarters 'round

Split the outside go round one  
Go into the center and square thru  
Count four hands, go all the way around  
Then split the sides go round one  
Into the center again  
Square thru in the center of the floor  
Four hands round and a quarter more  
Then separate go round one  
Into the middle and pass thru  
That's your corner, left allemande, etc.

### SQUARE THRU (BASIC 17) DRILL

First and third go forward and back  
Now square thru go all the way around  
Face the sides, do a right and left thru  
Turn your girl and dive thru  
Square thru three-quarters round to the rhythm of the band  
Here's your corner, left allemande.

### DIRECTIONS AND STAR DRILLS

(Silver Spur Star by George Elliott)

Allemande left with your left hand  
Partner right, go right and left grand  
Go right and left around that town  
Meet your partner with a right arm round  
Your corners all with a left arm swing  
And the four men star go across the ring  
Turn the opposite lady with a left arm round  
Now corners all with a right arm round  
Go all the way round  
Four ladies star across the set  
Turn your opposite by the right, you're not through yet  
Now corners all by the left arm round  
And the four men star across the town  
Turn the opposite lady left arm round  
Corners all by the right  
Ladies star left in the middle of the night  
Opposite man by the right arm round  
Full turn to the rhythm of the band  
Corners all, left allemande.

### GRAND SQUARE (BASIC 20) DRILL

Allemande left with your corner fair  
All get ready for the grand square  
Heads to the center and back to place  
Sides turn — face to face (go)

The grand square movement works well as a patter call break if it is cued on phrase. For instance — start calling the above patter on the first beat of a phrase. The four lines contain 16 beats and finishing on the 16th with the word "go," dancers will move on the first count of the new measure. You may either count 1 - 2 - 3 - turn, or let the music carry the dancers.



### STAR SHUFFLE

By Fred Christopher, St. Petersburg, Fla.

Two and four bow and swing  
Head ladies chain across the ring  
The heads to the right and circle four  
Head gents break to lines of four  
Now pass thru across the world  
Arch in the middle do a Dixie twirl  
Go forward eight, back by heck  
Pass on thru and shuffle the deck  
All eight frontier whirl  
Star thru in the middle of the world  
Do a left square thru in the middle of the land  
Look for the corner, left allemande, etc. . . .

### DIZZY LINE

By George Elliott, Van Nuys, Calif.

Side ladies chain across turn 'em boys and  
don't get lost  
First and third lead to the right  
Circle four you're doing fine,  
head gents break make a line  
Forward eight and back in time  
Head couples Calif. twirl, men hook left  
go four in line  
Once around, bend the line, pass thru,  
face your partner  
Right and left thru, turn your girl  
Dive thru, pass thru, circle four with the  
outside two  
Head gents break make a line  
Forward eight and back in time  
Head couples Calif. twirl, men hook left  
go four in line  
Once around, bend the line, pass thru,  
face your partner  
Right and left thru, turn your gal  
Dive thru, Calif. twirl, allemande left, etc.

### LINES OF CALICO

By Tessa Malopsy, Chicago, Illinois

Out of promenade position  
Girls roll out a right face whirl  
Gents promenade with the right hand girl  
Promenade and don't stop  
Now promenade go red hot  
Right hand lady with a right hand round  
Back to your own a left hand swing  
Out to the corner box that gnat  
Gents star left on the inside track  
Once around and you hear me say  
Pick up your corner star promenade  
Well you take a little walk and don't be afraid  
\*Head couples roll to the right  
Girls hook elbows form a line  
And you turn that line you're doing fine  
Just exactly once around  
Ladies break and you face those two  
What do you do — eight chain thru  
And when you're through with the eight chain  
thru  
All four couples a right and left  
A full turn around that's what you do  
Inside ladies chain you do  
Turn 'em boys, just once and a half  
While the outside couples California twirl  
Left allemande with the corner girl, etc.

\*The two head couples roll forward and to the side so that they wind up just to the right of the couple that was directly in back of them in the original promenade. The girls then hook elbows, forming a line with every other couple facing the same direction. On the call, "ladies break and face those two," the two ladies break and the head couples are facing the same couple that was in back of them on the original promenade.

*(Continued from page 29)*

echo badly so be sure to reduce bass first and then reduce volume until good results are obtained. With care, very bad halls can be covered successfully. The thing to remember is that a highly reverberant hall is never helped by raising volume and that most require minimum bass.

Since a reduction in volume will reduce echoes, it follows that extra speakers may be needed to cover areas ordinarily covered by fewer but louder loudspeakers. This multiple speaker technique is often the best approach to adequate coverage of really bad large halls. *But*, the operator must realize his purpose for using so many loudspeakers and must keep the volume of each speaker 'way down so each covers only its own area. No matter what system is used to achieve coverage, the overall volume must always be kept at the absolute minimum needed to provide proper intelligibility. Any more than this simply adds needless echoes.

When speaking close to the usual microphone, it is well to talk across it to avoid blasting the microphone with the breath. An experienced user of a P.A. System will learn to keep his voice under control at an easy to maintain volume and will *not* vary his distance from the microphone except as he purposely wishes to change volume.

### Points to Remember

To summarize, the trained engineer will install loud speakers with due consideration for both feedback and coverage and will select his microphones for the job to be done. He will set the gain control just under the point of acoustic feedback, at a point where the system is still stable. He will then see that the speaker or caller is placed before the microphone so that this volume setting, or a lower one, will be sufficient. He will also advise the speaker or caller to remain at this proper distance and to maintain a well controlled voice volume. The experienced user will instinctively do these things.



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*(Letters, continued from page 6)*

from the dancers. This keeps many of the old dances alive, for everyone seem to have a favorite "oldie". . .

**Robert Hood**

**Amory, Miss.**

**This system of programming seems to have advantages. Some callers feel, however, that with duplication of dancers attending several of that caller's dances in one week this solution may not work. How do others of you handle the programming problem? Editor.**

**Dear Editor:**

. . . I like the new progressive trend of Sets in Order. I like the basic drills as written by Virginia Johnson. The rounds that you print are well-chosen. Out here we need information on what rounds are popular in other sections. Any time you can get this information please print in Sets in Order.

**John Ward**

**Alton, Kans.**

**Dear Editor:**

. . . I should like to thank you for the opportunity to sell subscriptions and win the wonderful coffee pot for Fairwood Squares. It came in time for their Christmas party and everyone was so thrilled!

Now I want to work towards another coffee pot . . .

**Vesta Zajicek**

**Berea, Ohio**

**Any of you other thirsty readers can find out about getting a coffee maker for your club by writing in and checking the Premium Plan. Editor.**

**Dear Editor:**

Drew (Whitney) is just recuperating from an operation but wishes me to tell you that there is so much material in the December

## **Al Brundage FUNSTITUTES.....JULY and AUGUST '61**

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**DON'T WAIT! WRITE NOW: Al Brundage, 11 Dover Rd., Westport, Conn.**



(1960) issue he approves of. He feels that something should be done about so much clipped timing that does not allow the dancers time to do the figures. Sets in Order can do more to correct this situation than any other means. We also go along with the idea, "let's try to keep the dancers we have instead of promoting new ones only to lose them." . . .

Leah Karnes, Ogden, Utah

Dear Editor:

. . . Thank you for listing our December 17 Round Dance Round-Up in your Square Dance Date Book column. You may be interested to learn that the Round-Up was a complete success. Despite some of the worst weather we've experienced in years, almost 100 couples turned out for this beautiful and festive affair.

Paul E. Hauck

Square Dance Assn., Montgomery Co., Md.  
**Sets is pleased to list Round-Ups and Jamborees from all parts of the country. Just be sure that your date arrives in plenty of time. Sets in Order copy is usually prepared a month and a half ahead of the date of publication. Editor.**

Dear Editor:

. . . Have been reading about the convention in Des Moines and thought you should know that the sponsoring group has turned over a check for \$4000.00 to a camp that is being built near Des Monies, for retarded children. This is no secret as it was a recent news item in the Des Moines Register. We are glad to know that the profit is being used for some worth-while cause . . .

Lloyd Frazee  
Bassett, Iowa

**Thanks to writer Frazee, Sets in Order readers may learn where their square dance dollars finally end up. Editor.**



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*(Letters continued from previous page)*

Dear Editor:

Thank you for defining a basic in October (1960) Sets in Order. I am no longer confused; just bewildered at the number of new basics appearing . . .

Fred L. Delavan  
Saginaw, Mich.

**We're still hoping to hold the number of accepted basics down. We still refer to these new creations as experimental movements until such time as they appear to meet the definition of a basic. Nat-**

**urally, by using picture presentations of these movements, it may take a little longer to get the movement printed. However, if we're thinking in terms of a solid decision, what's the rush? Ed.**

Dear Editor:

I am editor of the "Australian Square Dance Review," a local magazine issued eight times per year, bringing the dancers of Australia and New Zealand up-to-date news of local and national interest.

I am desirous of exchanging copies of this

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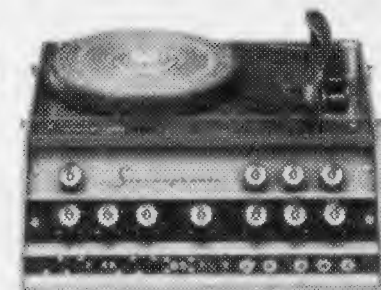


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magazine with other local Square Dance Magazines throughout the world, particularly with the various state associations in America. Any person interested is invited to write me.

May I also take this opportunity of congratulating Sets in Order on the marvelous world-wide coverage it continues to give.

Jim White, 26 Osborne Rd.

Lane Cove, Sydney, N.S.W., Australia

Dear Editor:

My husband Ray and I would like to invite

two contributors to the December (1960) Sets in Order to come to dance with us in our little "island," namely Bob Myers and Eudora Frazee. Our clubs still use the thumbs-up grip and Ray rarely exceeds a beat of 132 in his calling. Admittedly we are a couple of old fogeys, having been in the activity some ten years, but we believe that these are two things that add comfort to dancing... Ray teaches the thumbs-up grip and the forearm grip, telling people that the latter is the accepted standard but that they are free to use either grip they please, con-

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forming to the group with which they are dancing, of course.

As for the slow tempo — we have found no reason to change it. A short while ago some dancers chartered a bus to come from Chicago to dance with us. They were the third bus load to come. About the middle of the evening one of the dancers told Ray he had been right in the middle of the fight against so many new basics but that he had now changed his mind after having a chance to dance them slowly enough to understand them and actually know

what he was doing . . .

Jane Black, Elkhart, Ind.

Dear Editor:

. . . I believe square dancing is the finest recreation a husband and wife can enjoy together. It is becoming quite a challenge for a caller who wants to keep his people square dancing for years to come face to face with the criticism of people who would like to advance square dancing to a point where it can be enjoyed by only a few . . .

George Winge, Marshall, Minn.

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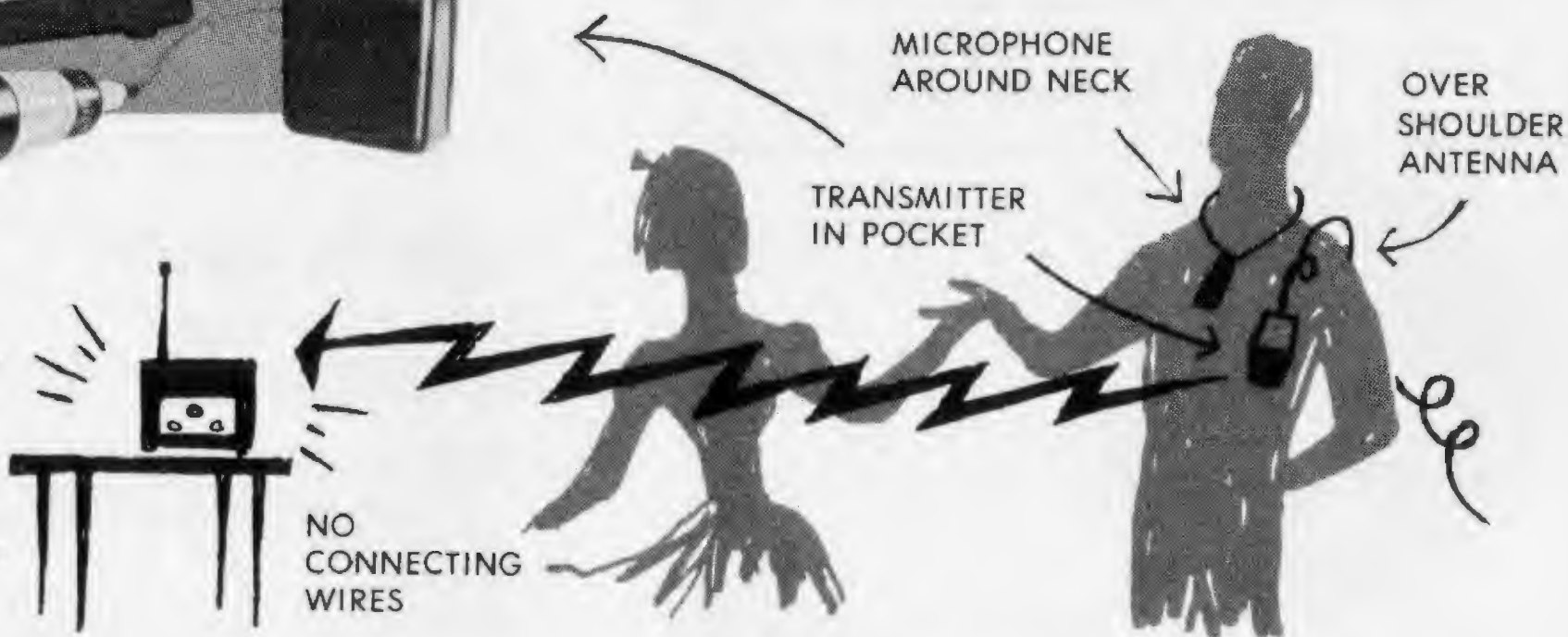
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# The CALLER OF THE MONTH



*Burnell Beilke — Buffalo, North Dakota*

LIKE SO MANY MEN in square dancing, Burnell Beilke — or Bud, as he is better known — entered the activity reluctantly in 1952 but once he got the feel of it, couldn't stay away. Square dancing was new up in North Dakota then and Bud and his taw, Alta, traveled many miles to attend festivals and dances.

In the spring of 1954, their club's regular caller was leaving so he bought Bud his first record and instructed him, "Take this home and learn it!" After that Bud made his debut at his home club, invested in equipment and practiced the new dances.

Bud is a farmer by trade, with square dancing a hobby. His enthusiasm "comes over" in his loud, clear calls and is seen in his work with beginners as well as experienced dancers. He often drives 150 miles to call a dance, then makes the return trip in time to milk the cows.

He considers the highlight of his square dance calling the opportunity to call at the National Convention in Des Moines. He has attended the Minnesota State Conventions, is past president of the North Dakota Callers' Assn., S.E.

Bud calls for four square dance clubs, makes



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one-night stands, is experimenting with a round dance club at present. This latter came hard to Bud at first because of an early bout with polio. Special shoes met the problem and now he round dances with enthusiasm.

Not one to neglect duties away from square dancing, Bud is on the school board, president of the Wildlife Club, with a DHIA testing association and the local unit of MVBA. He is also the father of three children, the youngest having arrived during the dinner hour of a dinner-dance he was calling!

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### **MORE CALLERS' ASSOCIATIONS**

**Hoedown Callers' Assn.**—Deane Serena, 925 Security, Pueblo, Colo. (correction).

**South Eastern Iowa Callers' Assn.**—Ed Epperson, Batavia, Ia.

**Northeast Kansas Square Dance Callers Assn., Inc.**—Fred Wellman, 3408 Huntoon, Topeka, Kans.

**Omaha Area Square Dance Callers' Assn.**—Glen Lapham, 4971 So. 42 St., Omaha 7. Nebr. (correction).

**South Central Dist. Callers' Clinic**—Bob Demery, 1614 Lincoln Ave., Lawton, Okla.

**South Dakota Callers' Assn.**—John Shultz, 820 7th St., N.W., Watertown, South Dakota.

**Ogden Area Callers' Council**—Donald Linderman, 258 West 4775 So., Ogden, Utah.

**Spokane Callers' League, Inc.**—Tom Wood, S. 1708 McDonald Rd., Spokane 65. Wash.

**Regina Square Dance Callers' & Teachers' Assn.**—Andy Nobert, 1055 Elphinstone St., Regina, Sask., Canada.

### **THIS WE LIKED**

At the top of "No Name News" put out by the Arkansas Travelers Square Dance Club in Fort Smith, it says, on one side, "Square dancing is fun." On the other side appears, "It's more fun if *you* are there."

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*Pete and Helen Mighetto — San Diego, Calif.*

**P**IONEERING in any field is rugged, with round dancing no exception. Pete and Helen Mighetto started teaching rounds when it was true pioneering, and this in addition to square dance calling.

Since this was a new field back in 1949, the Mighetts started teaching, as did many of their contemporaries, almost as soon as they learned to dance. They learned square dancing in a class sponsored by the Park and Recreation Dept., with Maria Fielding as their teacher. Here they had their first taste of round dancing and it got to them.

At about this time their church built a big new recreation hall and Pete and Helen were asked to introduce square dancing there as a fine social activity. Thus the "Clovers" were born.

Time at the square dance class was too limited for teaching rounds the dancers were clamoring for, so Pete and Helen started a round dance class which formed into a club in 1953, the Candlelighters. The Mighetts are still with both groups plus the Wicks, for intermediate dancers.

Besides their regular clubs, the Mighetts average one beginners' round dance class per year. Related activities have included member-

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ship in the Heartland Callers' Assn., the San Diego Callers' Assn., and the RDTA of So. Calif., for whom they have served as Dance Program Chairmen. They have participated in the Fiestas de la Cuadrilla, done stints as M.C.'s and at clinics and workshops.

If Pete and Helen have a credo it is this, simple and effective, "We just try to keep the dancers happy and to keep them dancing." They give their dancers a taste of all types of dances and let them decide which are to go and which to remain.

—Mildred Seifert

**THOMAS TOUR OF EUROPE**

Tommy and Geneve Thomas of Salt Lake City, Utah had a fast and furious tour thru Europe but still managed time for calling some squares and teaching some rounds to the folks there. Tommy's "premiere" appearance was for the Paris Squares; later he called a workshop and evening dance in Heidelberg, Germany as well as a dance for the British Assn. of American Square Dance Clubs in London. The Thomases reported a friendly reception everywhere they went.



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**O**FTEN A PROPOSED new basic is simply a standard movement or combination of standard movements which can be called with existing basics. Here is a good example:

## UNCOUPLE

by Del Coolman, Flint, Michigan

**Called from a star of two couples. Dancers will break the star when directed and follow the next command.**

Here is an example:

**One and three go forward and back (1)  
Star by the right on the inside track (2)  
Go once around in the middle of the town  
Uncouple (3), etc. (right and left thru and turn 'em around)**

Dancers are in a neutral position after releasing the star (4) for a two ladies chain, square thru or other possibilities. So far no examples have been shown where existing terms couldn't be used just as well to accomplish the same effect. For instance the above might also be called in this manner:

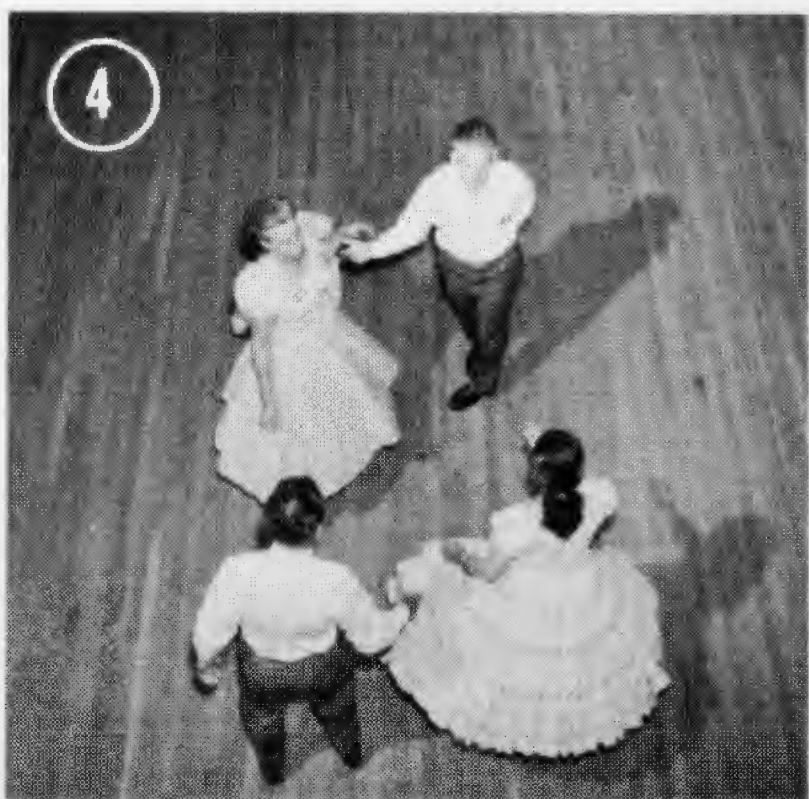
**One and three go forward and back  
Star by the right on the inside track  
Once around and don't be late  
Do a right and left thru (or two ladies chain) when you get straight.**

The movement itself, incidentally, can be used quite smoothly and you'll find many good follow-ups from a four-hand star. However, you hardly need a new name to put the movements into use.

## UNCOUPLE DRILLS

**First and third go up then back  
Now square thru on the inside track  
It's four hands in the center right there  
Then a right hand star on the side of the square  
Go full around that's what you do  
Uncouple — then right and left through  
Inside arch and the outside under  
Pass through then a right hand star with the outside two  
Go all the way 'round that's what you do  
Uncouple — then right and left through  
You dive thru, pass thru in the middle of the land  
Corners all, left allemande.**

**Promenade, don't stop and don't slow down  
One and three wheel around  
Make a right hand star with the two you found  
Go all the way around that's what you do  
Uncouple — then do a right and left thru  
Turn your girl to the rhythm of the band  
Cross trail thru — then left allemande.**





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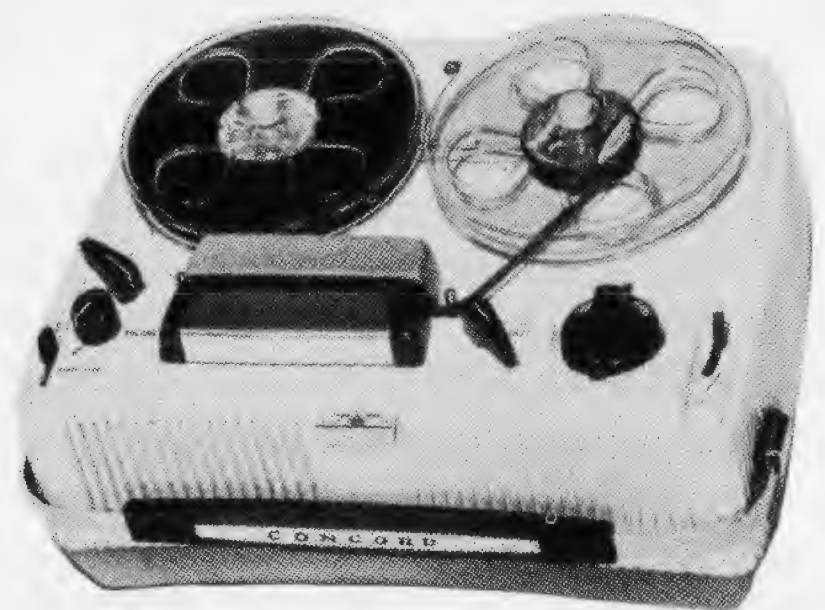
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—Jean Fleming, Wolcott, Conn.

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### ROUND DANCES CHOSEN

In January, dances chosen as Rounds of the Month included Lady Be Good by Bow & Swing, Fla.; Silk & Satin and Very Chic by Spokane and Central Puget Sound areas in Wash.; Sweet Georgia Brown, New Orleans R.D. Assn.; Shortcake, Oregon Federation.

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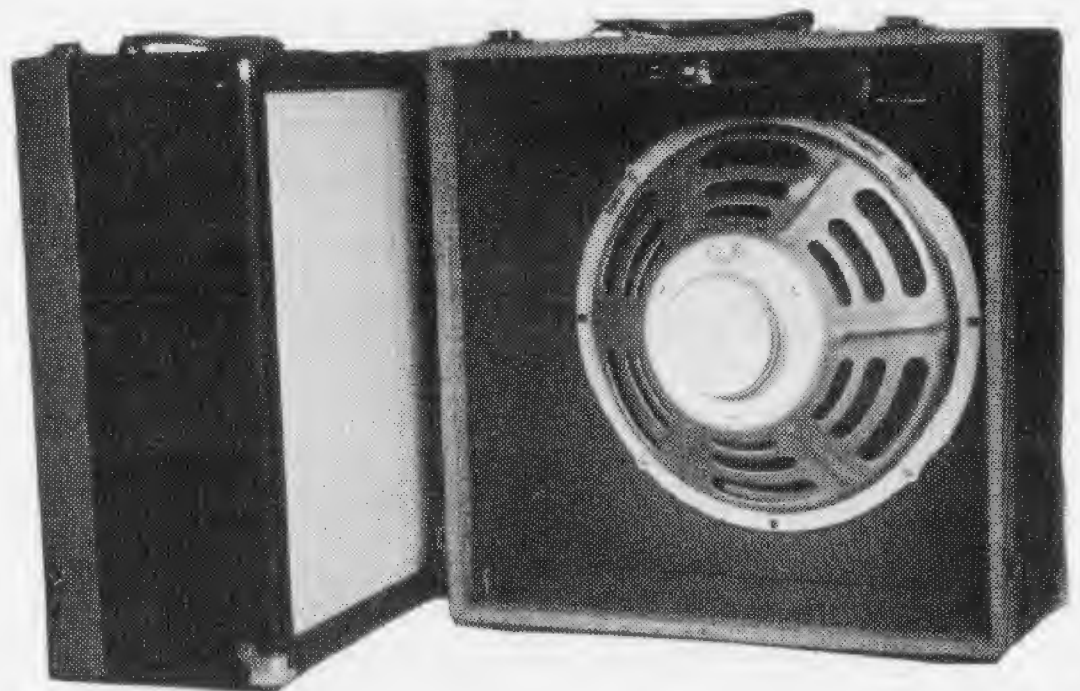
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## FLASHES FROM DETROIT



**R**ARELY—IF EVER—have round dance enthusiasts received the care and attention which will be accorded them at the 1961 National Square Dance Convention in Detroit on June 29th, 30th, and July 1st.

Recognized as a round dance Mecca, Detroit will roll out the proverbial red carpet for round dancers, starting with a big trail-end dance in the Tuller Hotel ballroom on Wednesday evening, June 28th, for those who arrive in advance of the convention opening.

During the entire convention, the magnificent teakwood-floored ballroom of Cobo Hall

will be at the exclusive disposal of the round dancers. This huge hall — measuring approximately 300 x 100 feet — commands a spectacular view of the Detroit River, and is certain to delight all those who enjoy dancing in spacious, attractive surroundings. Here, in an atmosphere that seems especially suited to the graceful movements and patterns of today's round dances, convention visitors will find a veritable round dance "heaven."

The popularity of round dancing in Detroit is no accident. Instead it is the result of being blessed in the area with a wealth of highly talented and dedicated instructors, whose skill and teaching ability have inspired the ordinary dancer to strive constantly for improvement and greater enjoyment of the round dance phase of the square dance movement. As a consequence, interest in the Detroit area has remained at an extremely high level for many years.

Although it's difficult — if not downright impossible — to determine who was initially responsible for developing this interest, there appears little doubt that early leaders in Detroit's round dance movement included such

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well known figures as Scott and Marge Colburn; Art and Elsa Irwin; Dick and Ella Reinsberg; Jack and Na Stapleton; and Burt and Bertha Hall. Of this group only the Irwins and the Colburns are no longer teaching — the Colburns now devoting their time and energies to the operation of their Square Dance Specialty Shop, and the Irwins having retired from active participation. Both couples will be long remembered, however, for their outstanding contribution to the dancing enjoyment of countless numbers of their friends and admirers.

Currently in the national spotlight as top-flight round dance instructors are the Reinsbergs (Dick and Ella), noted for their smooth and graceful styling; and the Stapletons (Jack and Na), who not only are excellent teachers, but who have written such outstanding hits as "Lady Be Good," "Silk 'n Satin," "Moonbeam Waltz," and "Drifting and Dreaming."

Other instructors who are continuing and expanding Detroit's fame as a center of round-dance interest include Conrad and Bessie Dahl, Archie and Nora Murrell, and Bud and Ruby McLeod, of Flint. It is significant, perhaps, that Detroit is one of the few metropolitan centers



Round dancers at Michigan's First State Square Dance Convention, last November, initiate Cobo Hall ballroom.  
—Photo by Copy Craft, Inc.

in the country with a round dance leaders association, currently boasting a membership of sixteen couples!

Perhaps because of the influence of the many round dance "specialists" in the area, several local Detroit square dance callers give special attention to "rounds," and are better-than-average round dance instructors themselves. Included in this category are such popular callers as Vern Smith (who wrote "Lover's Two Step" and "Thunderbird Waltz"), Dub

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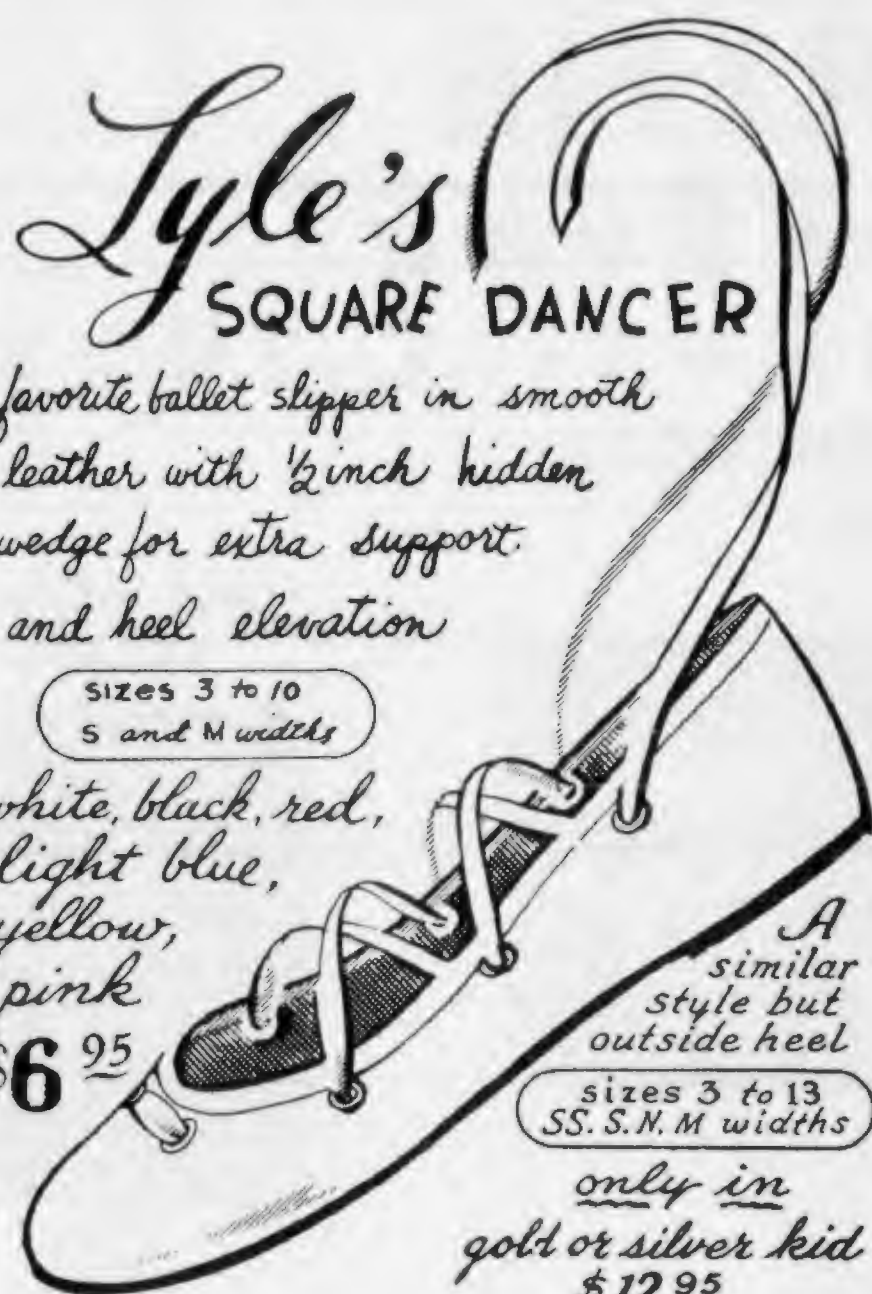
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Perry, of Flint; and both Roy Page and Al Hards, of Dearborn, as well as others whose names space does not permit listing here.

Without fear of contradiction it can be said that anyone even remotely interested in round dancing will find stimulation and new enjoyment in this activity at the 1961 Convention. For, in addition to a splendid program of dancing and exhibitions, carefully planned by Round Dance Chairmen Paul and Dorothy Emery, of Flint, there will be daily clinics and workshops under the direction of nationally known leaders. These sessions will be devoted to basic instruction in techniques and styling, with a view toward making round dancing easier and more enjoyable for everyone.

Make sure that you are among those who gain new confidence and enjoyment from this experience, by registering NOW for the 1961 National Convention. Simply write to the Registration Committee, 10th National Square Dance Convention, Box 2314, Detroit 31; or secure an advance registration blank from your local caller, club, or association.

## Special Bulletin for Trailerites

Those square dancers who have been planning to travel to the Tenth National Convention in Detroit on June 29th, 30th, and July 1st, via trailer, will be pleased to learn that a new trailer park has just been opened within 30-40 minutes of Cobo Hall, and that special care has been promised to provide accommodations for convention visitors.

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If you thumb thru your copies of Sets in Order and find little news of your own area's activities, ponder a moment before you become frustrated or discouraged. Did someone send the news in to us? We welcome interesting items on square dancing from all points of the globe but we must depend upon you — and you — and you — to get them to us. We have no established agencies, associations or individuals who are responsible for "clearing" news items meant for Sets in Order. Write us directly

when your club or association or you have a "goodie" to contribute. We'll be waiting . . .

(DATE BOOK, continued from page 5)

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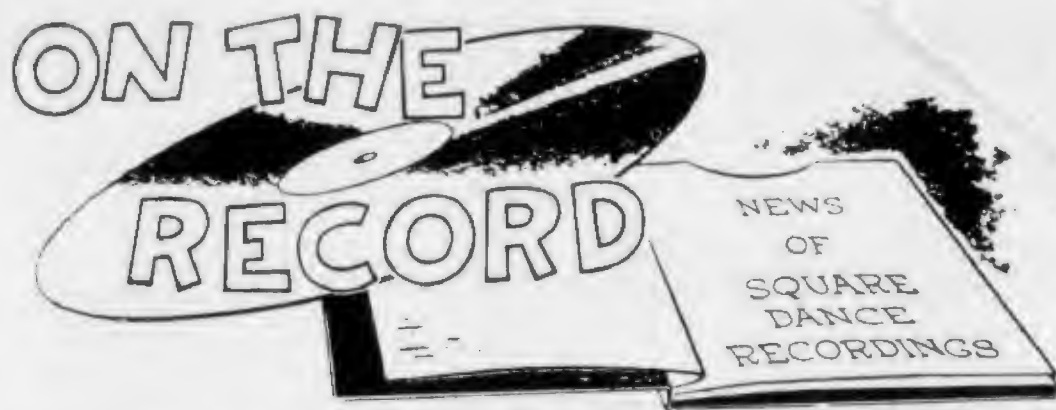
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**(Singing Calls) New Alabama Jubilee/New My Little Girl (Old Timer 8159 instrumental, 8157 with calls by Cal Golden) Keys: A (Alabama), E (Little); Tempos: 136 (Alabama), 132 (Little).**

There has been a whole string of Alabama Jubilees and My Little Girls going back ten or twelve years, but this record has the advantage of having these two standards backed up on the same record. Without a doubt these two have been the most recorded of all singing calls. Old Timer itself has done at least one other Jubilee and two other Little Girls. It's interesting to compare the 1950 (or thereabouts) Cal Golden rendition of Jubilee with the current one. Not only has the Golden boy worn well over the decade but there is such significant improvement that it might well reflect on the quality of calling today, as a whole. Frankly we think there are many of the old favorites that could do well with a current release.

**(Contra) Sackett's Harbor/Steamboat Quickstep (Lloyd Shaw 175/176 instrumental flip with calls by Don Armstrong).**

For the contra enthusiast or the experienced square or round dancer looking for a new type of *challenge* here is one of the most satisfying numbers we've run across. Don't tackle this as your first contra. It's a triple minor and does take some practice but the music (with Fred Bergin's Orchestra) is in 6/8 time and is the greatest. Skipping the dance itself for the moment, the recording fidelity on this one is superb. If all of the labels could find this balance of voice and music, more folks would undoubtedly dance occasionally to recorded calls.

**(Singing Call) Queen of the Square Dance Hall (Blue Star BS-1561 instrumental flip with calls by Andy Andrus) Key G; Tempo: 132.**

Could this be another trend? We've been waiting for someone to start out on the long list of college fight songs for potential singing call inspiration. This one to Washington and Lee Swing may start things rolling. Of course we've had occasional tries in the past (Windsor's Ramblin' Wreck from Georgia Tech, etc.)

but that was several years ago. With the Notre Dame Fight Song as one example there's a whole carload just waiting for some industrious caller. While the dance here doesn't show much imagination it's fairly uncomplicated and Andy does a comfortable job with the calling.

**(Hoedown) Rock Island Ride / Mountain Mist (Windsor 4185) Keys: F (Rock Island), G (Mountain); Tempos: 130.**

If you've tried all of the other hoedowns and are looking for something different don't overlook these. We're not saying that you'll be able to use them but at least give them a listen. With sound effects of train whistles and the whole works these will at least cause comments among the dancers.

## NEW RELEASES

**BENZ—#1207 Arkansas Mt. Rag / Traveler's Buggie (hoedowns); #1208 Whadausay, called by Ben Baldwin, flip inst.**

**BLUE STAR—#1569 North To Alaska, called by Vaughn Parrish, flip; #1570 Send Me Your Pillow, flip called by Vaughn Parrish; #1571 Comin' Out/Fayvette (hoedowns).**

**DASH—#2525 Little Lulu, flip called by Singin' Sam Mitchell.**

**GRENN—#13001 (E.P.) Fold the Line Workshop, Thornapple, Shake the Dice Workshop, Will-O-Wisp, called by Ronny Schneider; #14021 Waltz in Paradise/Lonesome Mama Blues (rounds).**

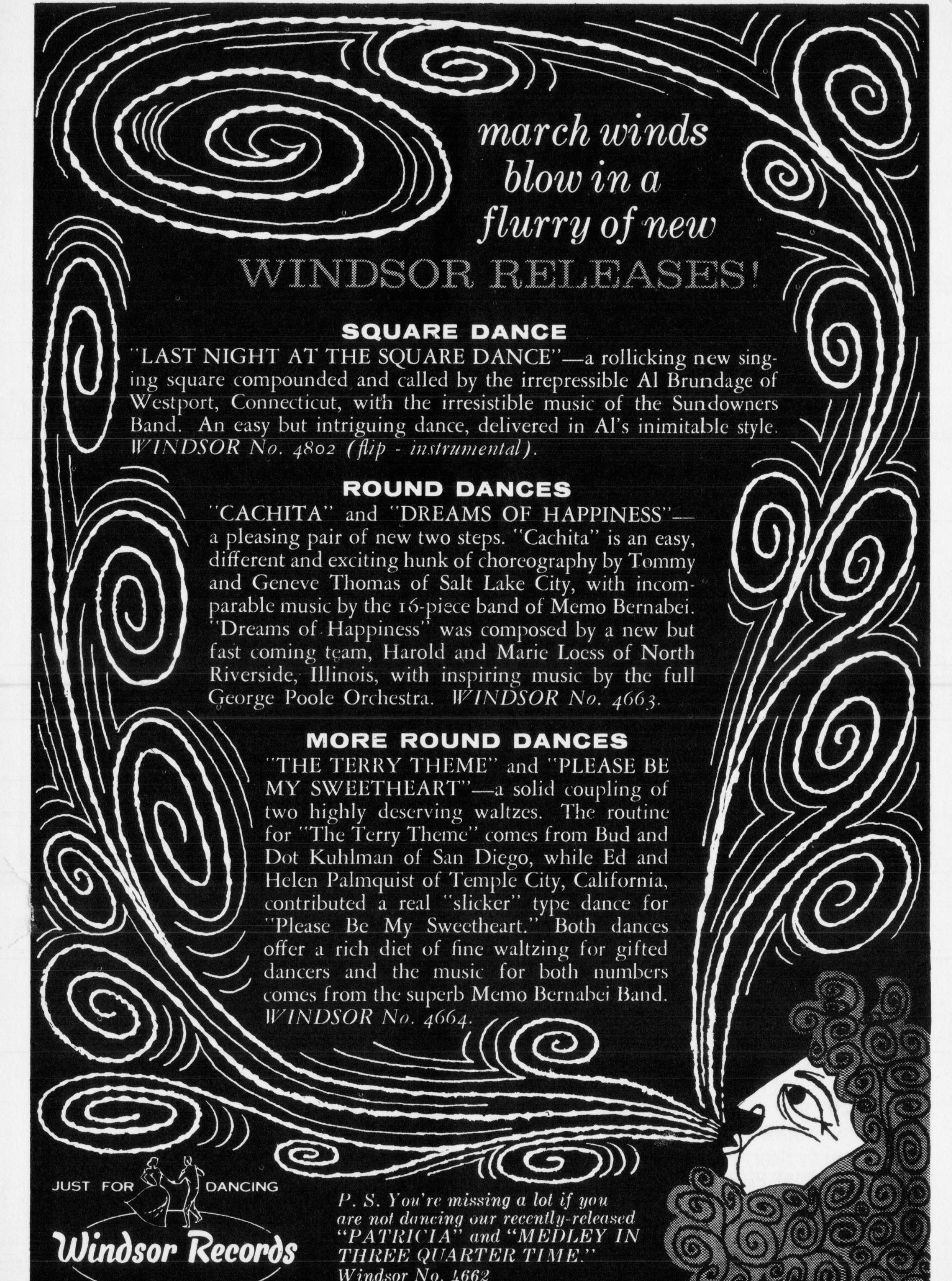
**MacGREGOR—#8735 Texas Plains, flip called by "Jonesy"; #8745 Wild Over You, flip called by Bob Van Antwerp; #8755 Sigh 'n Cry, flip called by Jerry Helt.**

**OLD TIMER—#8160 Paul Jones/Circle Waltz; #8161 Bunny Hop/Hinkey Dinkey Parley Vous, called by Henry Knight; #8162 Patty Cake Polka/Red River Valley, called by Henry Knight; #8163 Hokey Pokey/Manana, called by Henry Knight; #8164 Teton Two Step/Texas Star Fun, called by Henry Knight; #8165 We'll Dance 'Til Sunday Morning Saturday Night, called by Cal Golden, flip.**

**SETS IN ORDER—#F108 Someday Sweetheart, Lee Helsel calling, flip; #X3120 Button Up Your Overcoat, round with flip side for teaching.**

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### MORE ROUND DANCES

"THE TERRY THEME" and "PLEASE BE MY SWEETHEART"—a solid coupling of two highly deserving waltzes. The routine for "The Terry Theme" comes from Bud and Dot Kuhlman of San Diego, while Ed and Helen Palmquist of Temple City, California, contributed a real "slicker" type dance for "Please Be My Sweetheart." Both dances offer a rich diet of fine waltzing for gifted dancers and the music for both numbers comes from the superb Memo Bernabei Band. *WINDSOR No. 4664.*

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